

VUE Weekly

EDMONTON'S URBAN VOICE



Inside Books: an author-itative supplement • 16-20



Captain Tractor reap what they show • 21



Carnival: Deepsky in Big Sky Country • 35



Statuesque Living Art with The Works • 43

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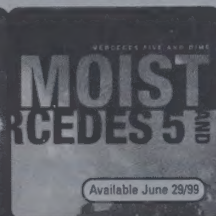
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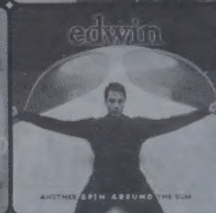
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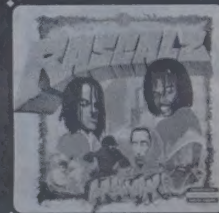
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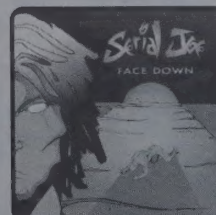


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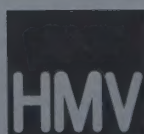
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Jazz City • 23-34

As the last summer of the millennium begins, so does the last of Edmonton's incredible, exciting festival seasons. (Don't worry—there are 1,000 more where this one came from.) And the first of those major, traffic-rerouting festivals is Jazz City. Here at *Vue Weekly*, we could have picked a handful of musicians to profile for you, but it occurred to us that jazz is such a diverse, embracing art form that to do so would be inexcusably elitist, exclusionary—and, well, just plain lazy. See? So we decided to roll up our sleeves and profile everybody (Well, everybody we knew about. Jazz is often a freestyle art form—and the same often goes for the scheduling side of it.) Inside you'll find everybody from Steve Argüelles to Attilio Zanchi, all handily arranged in a day-by-day guide.

Cover photo of festival performer
Renee Rosnes by Ivan Otis

Inside Books • 16

Alberta has proven to be rather fertile soil for the province's writers, and their work is garnering more and more attention. Two of Alberta's best and brightest, Pauline Gedge and Edmonton journalist Satya Das, are featured in *Vue Weekly's* first of two semi-annual Inside Books installments for 1999. Flip through the section and you'll learn a few different things: how to get help for a reading disability, how to start a writing career, and most importantly, all you ever wanted to know about Knights Who Say "Ni."



Deepsky • 35

As a musician, you can judge success by any number of criteria: disc sales, ticket sales, major label status, number of topless groupies at gigs, etc. But for hard-edged progressive trance duo Deepsky, the method's a little different. Of course Jason Blum and partner J. Scott G. love the fact that their work is being mixed by urban stars like Nick Warren, John Digweed and DJ Micro. But do you wanna know what really says they've arrived? The fact that one of their tracks will appear on a new video game: Sony Playstation's Jet Moto 2000.



Panic Bodies • 39

Canadian filmmaker Mike Hoolboom took four long years to complete his latest work, *Panic Bodies*. The film is a wildly complex piece that deals with life, love, family and death, all under the ominous presence of HIV/AIDS. Hoolboom, who was diagnosed with the disease 10 years ago, breaks the film up into six parts that explore the way we experience the body's betrayals. It may not be easy to watch, but then again, not every profound work of art is.



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Waiter, there's no fly in front of that penis

Restaurant serves up controversy with The Works

By DAN RUBINSTEIN

The lunch rush is over for another day and Sergio Turlione stands near the front of his empty restaurant smoking a cigarette. On the wall beside him hangs a large painting. On that canvas is a naked man. And from that naked man hangs a very large penis.

"I'll tell you one thing," Turlione, the co-owner of Rigoletto's Café, says with a smirk. "Our sales of Italian sausage certainly have dropped."

For the last three weeks, the downtown restaurant owned by Turlione and Jack Flisiak has been displaying a collection of paintings by Edmonton artist Dean Smale, part of this year's edition of the visual arts festival the Works. Most of the paintings are nudes: naked men, naked women, penises, vaginas, buttocks and breasts. And some customers eating at Rigoletto's—about four or five a day, says Turlione and Flisiak—apparently don't consider Italian cuisine and naked naughty parts an appetizing combination.

Private enterprise

They've used words like "rude," "crude" and "gross." Mothers have said the art is inappropriate for their children. Several diners have said they're never coming back. One man (I'll bet you a plate of pesto ravioli he was a lawyer) even said the paintings are "not conducive for food intake." But Rigoletto's owners don't feel compelled to make any changes. The paintings will stay up until the Works ends on July 7, they say. And if all this attention happens to bring in a few extra customers—well, that's definitely a nice perk. "Personally, we don't care too much for the pic-

tures," shrugs Turlione. "But it's no big deal, really. I guess some people just find it hard to eat their pasta with a big dick hanging there."

Rigoletto's Café has been participating in the Works for the last eight or nine years. The owners sign a contract and festival organizers decide which paintings to hang on the restaurant's walls. Three years ago, when they displayed some realistic, photo-like nudes at Rigoletto's former location on Rice Howard Way, there was a minor kerfuffle. Nobody complained to restaurant staff then, but there's been a steady stream of customers complaining about this year's exhibition.

Turlione speculates the turnaround in customers' reaction might have something to do with the move to 108 St last February. It's a different clientele near the Legislature Building, he says. When the first complaint came in, a customer asking to talk to the manager, Flisiak thought there was something wrong with the food or the service. It was a table of 10, and two of them said they were never coming back. "There's no right or wrong here," says Flisiak. "This is art."

David Leigh, the only customer in Rigoletto's on a recent weekday afternoon, agrees. "I'm not offended at all," he says, sitting at the bar with obvious indifference. "If somebody gets offended by these they really should look inward at themselves, not at the art. Maybe it hits a little too close to home. I'm more offended by places like Hooters."

Marcus Gurske, marketing coordinator for the Works, says displays like the Smale exhibit are part of the festival's mandate. "We're making people think," Gurske says. "We're being provocative."

You've got Smale

As for the man at the centre of the

SEE PAGE 15

WTO planning MAI II?

By DALE LADOUCEUR

The Canadian Parliamentary Standing Committee on Foreign Affairs and International Trade held low-profile cross-country hearings about the World Trade Organization (WTO) and the Free Trade Area of the Americas (FTAA) last month. Minutes from these meetings show that groups critical of the government's position and track record on trade outnumbered those who approved of them two to one.

The April 28 meeting in Edmonton, which was attended by the official opposition Reformers and Liberals as well as BCT-Telus vice-president Willie Grieve and his community affairs department, was no exception. According to the official, unedited minutes of the meeting, support for an MAI-like agreement was widespread in the committee. "[Federal Trade] Minister [Sergio] Marchi stressed that Canada cannot afford to be a bystander when it comes to generating the rules of the trade game," said Grieve, "given the importance that trade plays within our economy. We agree with the minister."

Things got heated when Pannu cited the U.S. Ethyl Corp case, which cost Canada \$350 million in a lawsuit when it refused to allow the importation of a controversial fuel additive. According to the minutes, Reform MP Charlie Penson responded to Pannu by asking him if he felt Canadian companies should be protected from expropriation in foreign companies, referring indirectly to the corporate power rules of "Investment Protection" in the MAI.

"I have no sympathy with those provincial governments which engage in this action in order to protect, perhaps, their provincial territory right vis-à-vis the federal government," said Pannu. "We live in a complex political federation in which the powers of the federal parliament are, I think, very finely balanced against the powers of provincial governments and assemblies. So I recognize that fact. But the fact remains, sir, that an MMT ban could be achieved in California, but could not be in Canada for

whatever reasons. And that should be a matter of concern to all Canadians and particularly to those of us who carry awfully serious public responsibility."

Trade, investment, tomayto, tomahto

The WTO's top-level decision-making body is its Ministerial Conference; its next meeting will be held in Seattle from November 30 to December 3. Then, during only the third such high-level meeting in the organization's history, the WTO will consider broadening its scope to cover investments.

WTO-member governments have hailed the meeting as the place to negotiate a new MAI. The agreement's opponents, however, fear that it will be used as an opportunity to solidify the corporate trade agenda. Accordingly, the WTO's activities have come under increasingly close scrutiny by non-governmental organizations and citizens' movements around the world.

There are growing rifts in the WTO, especially between northern and southern countries. The fractious current WTO director-general election campaign illustrates the deep rift that exists within the organization. Northern countries are pushing for New Zealand's ardent free trade candidate, Mike Moore, while southern countries support Thailand's Supachai Panitchpakdi.

Northern countries led by the U.S. are pushing for freer and broader trade policies while southern countries struggle to hold on to what meagre trade controls they still have. Basically, northern countries want to add investment to the WTO agenda—the son of MAI, as it were—while southern countries oppose such a move. According to *Le Monde Diplomatique*, "The scene seems to have been set in advance for the U.S. and the E.U. to call the tune."

This second assault on national sovereignty by multinational corporations is potentially more dangerous than the MAI. The original agreement died after two years of secret negotiations in Paris when the text of the agreement was leaked to the press, sparking a worldwide campaign that opposed and ultimately defeated it.

The new proposal, however, retains the core investment rules from the MAI—and calls for unfettered movement of investments, meaning governments would no longer be able to give preferential treatment to companies within their borders. Rumour has it that this proposal will be introduced through the back door at the Seattle WTO Ministerial Conference.

"Whether it's MAI, whether it's NAFTA or FTA or FTAA, the issues are the same," says Pannu. "I put before them my concerns regarding MAI. I think it presents a serious threat, not only to the working conditions and wages and rights of Canadians in a general sense but also to the democratic institutions of this country. Because the democratically elected governments and institutions are, by law and political tradition and culture, obliged to be accountable to those that elect them—the citizens of this country. If [the new agreement] were to proceed on the same basis as those that gave support to the MAI idea, it will simply take away from us as citizens." ☐

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VUE News

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POLITICS

NDP fax ribs Tory "profligacy"

EDMONTON—It sounded too good to be true—and it was.

In the wake of Premier Ralph Klein's recent decision to establish a dozen more government chat groups, the provincial New Democrats faxed around a press release last Friday trumpeting the creation of a new committee to study the proliferation of wasteful Tory committees.

"The growing amount of taxpayers' money that is being wasted on Tory caucus committees is a problem," NDP leader Pam Barrett is quoted. "Therefore, I am announcing that I will be chairing a New Democrat caucus committee to study this problem... We can out-committee the Tories any day of the week."

What delicious irony, I thought. Perfect material for VUE News.

Of course, the release was mostly in jest, says NDP communications officer Simon Kiss. He explains the NDP sent it out during a light-hearted moment of Friday fun and have not formed a committee to look at Tory "profligacy" (which means, as I discovered in the *Canadian Oxford Dictionary*, "shameless immorality" or "reckless extravagance").

But Tory profligacy exists, insist Kiss and Barrett, regardless of the name of their "For Not-So-Immediate Release" fax that garnered little if any media attention.

"This is a government so devoid of a vision for Alberta that the best they can do is to create useless committees after useless committee," Barrett said in earnest. "It's a make-work project designed to give backbenchers some extra cash in their jeans—nothing more." —DAN RUBINSTEIN

RELIGION

Sarah McLachlan: the devil's music?

ROANOKE, VIRGINIA—Now that he's battled villains as heinous as the Teletubbies, Reverend Jerry Falwell is setting his sights on another evil menacing our society: Lilith Fair.

The all-female concert tour organized by Sarah McLachlan is named after the Jewish folkloric character of Lilith, the first wife of Adam. When she refused to obey Adam's commands, Lilith was forced to leave the Garden of Eden; God then created the decidedly more submissive but ultimately more subversive Eve. (No, you didn't miss that week in Sunday School—Lilith appears in the Talmud but not the Torah, so was left out of the Christian Old Testament.)

McLachlan's friend and Lilith Fair chronicler Buffy Childerose suggested the concert's moniker in order to evoke Lilith's independence and quest for equality. But Falwell's conservative Christian newspaper, the *National Liberty Journal*, points out that there is not a complete account of the Talmudic Lilith narrative.

Lilith hung around with demons after leaving the garden and ended up going on a lunatic, killing rampage, "seducing and murdering her

SERBING TIME FOR WAR CRIMES...



own demonic male offspring," according to the *NLJ*, "and then slaying their children." Lilith is also credited for devouring 100 children a day, a tale of Mesopotamian mythological provenance.

"Many young people no doubt attend the Lilith Fair concerts not knowing the demonic legend of the mystic woman whose name the series manifests," the newspaper continues. "This Lilith Fair alert is certain to draw more fire, but we are willing to take the heat in order to document the truth behind the benign appearance of this music festival."

One can't help but wonder what Falwell would think about Jazz City—a festival of improvisational and freely structured music? We're all going to burn in Hell! —DAN RUBINSTEIN

ENVIRONMENT

Global sinking

KIRIBATI—Two Micronesian islands in the South Pacific, the latest land-mass victims of global warming, have dropped below sea level. And, according to *The Independent*, other islands are on the verge of disappearing as well.

The official environmental body of the governments of the South Pacific, the Federated States of Micronesia, revealed the alarming news to the British newspaper last weekend. It also suggested that disaster is striking the low-lying islands even sooner than expected. Scientists have long predicted that the coral atolls of the world's oceans would steadily disappear as the seas rose, but none predicted they would vanish underwater this soon.

The islands, Abanuea (ironically known to locals as "the beach which is long-lasting") and Tebua Tarawa, are both in Kiribati, a nation of atolls spread out over two million square miles of the Pacific Ocean. Neither was inhabited, but Tebua Tarawa had long been used by fishermen. Kiribati was first settled between AD 200 and 500; today, it is an independent republic composed of the Gilbert, Phoenix and Line groups of islands, which consist of some 30 low-lying coral-reef land masses with a total dry area of more than 800 square kilometres. The population of 65,000 is mainly Micronesian.

If you would like to see where these islands were before global warming erased them from the map, check 1.3°N 173°E. —DALE LADOUCEUR

JUSTICE

PM supports Court

VIENNA—Now that the peace process has begun in Yugoslavia, it doesn't mean that the world is going to quickly forget the atrocities committed against the Kosovars.

Late last week, Prime Minister Jean Chrétien promised the Austrian parliament in Vienna that Canada will cooperate fully with efforts to bring Serbian war criminals to justice. As soon as NATO troops entered Kosovo, they began to hear reports of burned bodies and mass graves, but it is still too early to put any exact figure on the number of Kosovars killed by Serbian police and military forces—and differentiating between massacre victims and those who simply got caught in the crossfire during skirmishes between Yugoslavia troops and the Kosovo Liberation Army may be impossible.

Still, Canada's PM promised that the newly formed International Criminal Court, which has strong ties to Canada, will leave no stone unturned when it comes to the prosecution of Serbian war criminals. In his speech, Chrétien compared the Court's upcoming task to the work of famed Nazi-hunter Simon Wiesenthal.

"His brave struggle for more than half a century is one we can all learn from," said Chrétien. "So is the silence and inaction that too often—in too many countries, including Canada—met his dramatic and massive evidence. We have tried, in recent years, to correct that record in the hope that justice delayed is better than justice denied."

"Today in Europe and around the world, we have the opportunity to ensure that the mistakes that followed the Second World War are not repeated following the Balkan crisis. I am proud that it is a Canadian, Judge Louise Arbour, who has broken new ground and set a new standard in the prosecution of war criminals. The International Criminal Tribunal for Yugoslavia is making it possible to bring justice to the perpetrators of the most sickening atrocities that this continent has seen since 1945."

Arbour, who has sat at the Hague for the last three years, was just named to the Supreme Court of Canada. While in the Hague, Arbour indicted Serb leader Slobodan Milosevic for crimes against humanity. —STEVEN SANDOR

Vue editor remains fugitive from justice

EDMONTON—If you park a car illegally on an empty street, does anybody see it? The University of Alberta's parking cops sure do.

I certainly didn't think I was pulling off the crime of the century on that pleasant late-February afternoon when I glided to a halt outside the Parkland Institute's offices on a virtually deserted 90 Ave. Leaving my hazards blinking, I dashed into the building to retrieve a package, emerging five minutes later to find a ticket on my windshield and the street still eerily quiet.

The U of A cops had struck swiftly. The fine was \$20 for violating code 16: "Parked in signed 'No Parking' area or adjacent to a yellow marked curb."

I'll admit it: I did not call the parking services office in time to appeal the ticket. But that's not my point.

Not being a student, I eventually learned that the university had no way of enforcing the ticket ("You wanna withhold my marks? Go ahead.") and so I decided simply to ignore the ticket. That's when the notices began arriving in my mailbox, approximately one per month since the crime was committed. University Parking Services is still asking for its \$20—and I am still determined not to pay.

It's much too late to appeal the ticket now, a parking representative told me over the phone. "So what's going to happen?" I asked. "Can you input my decision anywhere on your computer system? Or will you continue to mail me these letters and prolong this ridiculous waste of paper, postage, time and money?"

"Sir," he said emphatically, as if to conclude our deadlocked exchange. "If the ticket remains unpaid, we will continue to ask you to pay it."

Sheesh. I guess I won't be able to take that half-term night course, Bureaucracy 101, after all. —DAN RUBINSTEIN

VUEPoint

BY LESLEY PRIMEAU

Reflections in the mirror

Have you ever gotten up in the morning, peered into the mirror and asked yourself who is that person peering back at you? Having reached the ripe old age of "over 29" (precisely how much over remains a well-guarded secret), I have discovered, much to my chagrin, that neither am I the person I once thought I'd be nor am I living the life I thought I'd lead.

How does that happen? For aging baby boomers like myself, the age of reckoning is upon us. How do we gauge our success? What is the definition of success? Are we all simply going through the motions of living—getting up in the morning, praying our bowels move, driving to work, making a little money, heading home by 6 for a little dinner and a few hours of television? Is this what we struggled for? Enough money to make the mortgage payments, a new car every four or five years, a holiday if we plan it right?

How many of us are finding a cure for cancer, living with the handsome prince, writing a best-selling novel, accepting an Academy Award, heading a Fortune 500 company or living on the Riviera? Perhaps some are, they're nobody I know. As we take stock of our lives, is it inevitable for us to start to wonder where the magic and mystery and all the unknown challenges went?

Naturally, the wonderful life we all dreamed of may have been unattainable; it's also possible we were unable or unwilling to make the sacrifices or put in the hard work that would have enabled us to achieve our lofty goals. And conversely, how many guys do you know whose goal was simply to own a great car—and so took a job right out of high school, bought the car and then got stuck in a rut? How many girls fell in love, married what appeared to be their handsome prince, only to wind up rinsing dirty diapers, packing lunches and eking out a minimum-wage existence?

I suppose I'm fairly lucky. I love what I do, I like most of the people in my life and, for the most part, I have a life I enjoy—but it's not what I thought it was going to be. Memory fades over time and I might be hard-pressed to actually remember what I thought I wanted to achieve with my life. I had picket-fence, handsome-prince dreams too, but they haven't panned out. My life has taken some twists and turns, some bad, some good, but I still feel like an underachiever. But maybe it's that constant nagging in the back of my mind that keeps pushing me forward; maybe the hope of achieving more is the only thing that keeps me going.

Perhaps we're not supposed to look in the mirror and ask these questions. Maybe we're just supposed to be grateful for whatever joys we have accumulated. Life is one big memory-gathering adventure; gather them while you can, because before you know it, you're looking in that mirror thanking God you're still on this side of the dirt.

Lesley Primeau may be heard weekdays from 2-4 p.m. on 630 CHED.

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Scuba: Submerge overkill

Come on in—the water's psychedelic!

By JIM SOLISKI

Self-Contained Underwater Breathing Apparatus. You can drown in the time it takes to say it. I don't know if diving 20 metres below sea level after taking a single five-minute lesson is a wise thing to do, but the steep

learning curve is one of the advantages of diving in countries whose inhabitants need your money more than they care about safety. El Nido, a sleepy village near the northern tip of Palawan, the westernmost island in the Philippine archipelago, is all about snorkelling and diving.

The clear blue morning sky blended into the deep azure of the ocean as my diving guru Romy strapped on my vest and tank; he then checked the breathing apparatus as I adjusted my mask, fins and lead-weight belt. My first lesson as a frogman involved learning how to spit out my mouthpiece, take off my mask and then put everything back together—while underwater.

The trick is to push the top of the mask against your forehead, look up and exhale through your nose, filling the mask with air and propelling the water out. No problem. To clear water and saliva from your mouth, push a button on the mouthpiece, which forces air out through two exhaust ports.

binge (binj)

(n) a bout or spree of indulgence in anything

see page 16

travel

Piece of cake. To relieve the pressure that builds in your ears, plug your nose and blow out nasally—the pressure takes a detour out your ears, which then go boing! boing! in stereo. No sweat. To defog the inside of your mask, delicately break the seal around the mask and let a trickle of water in. Look down, swish the water over the glass, look up, clear the mask. Voilà! A clear view on the situation.

My lesson finished and my confidence high, I felt ready to plunge into the ocean depths. A couple of deep, steady breaths calmed my panic as I descended and I began my voyage 20,000 millimetres under the sea.

Screw you, Mother Nature!

The underwater world is an amazing sight to behold. It's an enchanted kingdom Romy and I have come to visit, thumbing our noses at Mother Nature by turning amphibian and infiltrating an environment she didn't intend humans to occupy. Mom has done some of her finest work down here. The kaleidoscope of ethereal colours is too perfect to be reproduced.

A giant tortoise, its shell as wide as an axe handle, allowed us to come close. Then, with one graceful swish of its paddles, it turned around and swam behind us. One more swish, and it was gone.

A wrap of unexploded dynamite, which Romy picked up to examine, rested on the ocean floor. Fishermen use dynamite as a cheap substitute for a net. I assumed it was inert; Romy wouldn't have been fooling with it otherwise, I nervously told myself.

The silence that exists underwater is, well, deafening, and is interrupted only by the steady sound of bubbles exiting my scuba gear. I decided, finally to surface. The greatest danger while scuba diving is losing air. In an emergency—i.e., if a tank malfunctions—divers can use the buddy system and share the mouthpiece

of one functioning tank while heading to the surface. But if you ascend faster than bubbles rise, nitrogen builds up in your system too quickly for it to dissipate through the skin—the result is a case of "the bends." I surfaced properly, however, and the light of the sun seemed like a thousand laser points zipping past and ending on the ocean floor. Looking skyward, I half-expected to see angels appear; instead, a nasty dose of salty brine shot into my nasal cavity. Clear the mask.

Two left flippers

There is Romy looking for me. Our eyes have to do the smiling for us; the breathing apparatus is still in our mouths. Romy waves for me to follow him, and with a smooth frog-kick, he leaves me in his wake. I try to imitate his manoeuvre but get so leg-tied that I go backwards instead. He turns, sees me losing ground and serenely waits while I paddle beside him. Back underwater we go. The sights are incredible—magic mushrooms were never this good.

The tank is constructed so that it can inflate your vest at the push of a button; another button releases air to allow you to sink deeper. Throughout the dive, air slowly leaks into the vest. Releasing this latent air is another task I have to keep on top of. It isn't as easy as it sounds; swirling ocean currents continually buoy me to the surface, no matter how conscientiously I remember to released the air from the vest.

I bob among the swells like a survivor from a bombed U-boat, the weight of the tank keeping me face up. As I float on my back, I stretch my mouth muscles, sore from the unfamiliar work of gripping the scuba mouthpiece. Sploosh. Hack. Cough. The salty sea burns my eyes and sinus tissues.

As I float, utterly exhausted, I spot a nearby resting point—an eroded limestone cliff that forms a shelf 18 inches above sea level. I hold onto its edge while a boat trolls over with Romy in tow, thus ending the dive. ☺

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Book shows how to avoid un-site-ly prose

Weaving together the elements of Web style

BY DAVE WATSON

Unlike older, more established mass media, the World Wide Web has not developed much in the way of standards for presenting information. Sure, there are standards for the technical underpinnings that make the whole thing work, but there hasn't been much of a chance for traditions and conventions to develop within the form.

high tech
reVUE

The format of a radio show defines its broadcasting style; the category a TV program falls into—sitcom, hour-long drama, newscast—generally determines its presentation. And then there's print, which has the longest history of development and experimentation of all our mass-media forms. Even though radio- and TV-type content (i.e., streaming audio and video) is being transmitted over the Internet in increasing amounts, it's the Web's resemblance to the printed page that most people pick up on. Headlines, text, some pictures—why, it's just like a magazine. Except it isn't one, really. One big difference: computer screens display a much lower level of

detail than ink on paper can. That's why you can easily read tiny printing on paper, but not on a Web page.

Computer screens have a fixed resolution they can display—72 such dots per inch is the almost-ubiquitous standard. But with print, well, even a basic home ink-jet printer can produce at least 360 dpi, yielding four times more detail than the screen. The limitations of the computer screen affect everything from the optimum font size you use for your site to the length of the sentences and paragraphs you write. And the results of your decision about how to balance information and layout can all be for naught if readers decide to set their Web browsers to different type styles or font sizes, something you can't

really control.

Crawford Kilian, Cap College keenbean

Crawford Kilian knows that the on-screen environment is a new medium that should have its own rules, and that's why he wrote *Writing for the Web*. Kilian is a prolific author, mostly of science fiction novels and articles related to education. He also teaches at Capilano College in North Vancouver, where he is chair of the media-technology division.

Cap College is where I met Kilian in the pre-Web days of 1992, while I was enduring the Infotec multimedia educational experience. One of Kilian's duties was teaching a course on

writing for the environment of the screen. At the time we were all thinking of CD-ROM-based multimedia, but Mosaic, the first Web browser, was invented the next year and his lessons proved just as valuable in that format. With this book (his twentieth), perhaps he can effect a bit of an improvement in the world of on-line text.

A large part of writing effectively for the Web simply involves breaking print-based habits, writing shorter and more direct documents and editing with an international audience in mind. But despite being just under 150 pages, the book goes well beyond the issue of writing good Web text to address the hypertextuality of pub-

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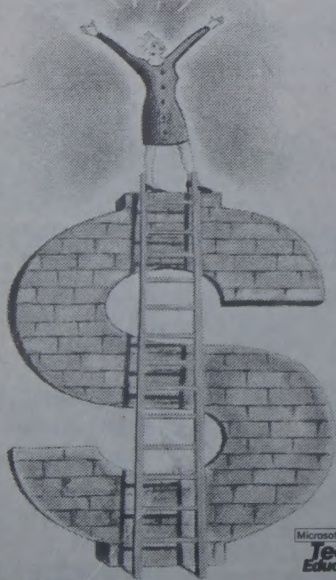
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High tech

Continued from previous page

thing on-line, organizing masses of content, providing navigation cues so readers know where they are in the site, and deciding how you want to structure your information (i.e., in long scrolling pages or as small chunks linked together).

Eyes spot the serif

This isn't the book to buy if you want to learn hypertext markup language in order to actually construct a website, but it's the one to get if you know HTML already and want to build a better one. Kilian points out in his introduction that most people see the Web as a new version of something they know: TV stations treat it like slow television; businesses think of it as the Yellow Pages with more

colours. His point is that electronic text has developed to the point where we can codify a few principles unique to the form and agree on what generally works on-screen and what doesn't. Kilian offers everything from basic writing advice—using too many fonts on a page is bad, serif fonts make it easier to read blocks of text, writing in the passive voice should be eradicated—to information about the specifics of electronic presentation and organization, such as using navigation buttons at transitional points in the text, including lists to summarize information and reminding writers to print out hard copy for proofreading. He also explains why you should trash your spell checker and learn to edit your text yourself.

Kilian cites a lot of sources—both print and on-line—and provides five exercises to cement his lessons, such as converting prose to bullet-form notes, substituting plain and simple

words for lengthy highfalutin ones and editing articles and news releases into shortened forms.

While a lot of the book is aimed at those designing a personal website for fun, for use as a résumé or to promote a small business, Kilian also deals with the problems of corporate

Web writing. In a corporate setting, you probably won't have much control over the content and will suffer from way too much client input, but you can still realize the full potential of the site, if they'll let you. If not, thwack the client with a thick HTML reference tome. Unfortunately, Writ-

ing for the Web is too light for this purpose, but if you can convince the client to read it, the results might be even more profound. ☉

Writing for the Web
By Crawford Kilian • Self-Counsel Press
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Across the bridge of size



By HEIDI MEEK

Did you know that more than half the women in North America are size 14 or greater? These people are young, vibrant individuals who want clothes that are fashionable and flattering. To quote one full-figured woman, "My whole life I've been frustrated about the limited choices available to women like me. Bigger women don't necessarily want to wear muumuus! I know I'll never be a size four, but I think people are too obsessed with numbers. Someone's personality matters so much more. I am proud of who I am and I choose clothes that reflect that." A few retailers have realized that they're missing out on a huge potential market, and as a result have begun offering garments that cater to plus-size customers.

Unfortunately, several stores still have not followed suit. As a six-foot-tall woman, I can surely relate to the frustration of not being able to find an article of clothing that fits properly. There are very few retailers who carry pants in my 36" inseam and tops that fit my arms. I have been referred to stores that cater to my size and have always been disappointed—those shops cater to women 30 years old and older—which I am not—and the styles they feature tend to be very conservative—again, which I am not. What's more, they feel justified in charging outrageous prices for garments that require only slightly more fabric than ones made for the regular shopper: \$250 for a pair of basic black dress pants? No thanks!

Boom market

Perhaps you can relate to this frustrating scenario: you walk into one of the trendy stores at the mall and pull a pair of pants off the rack with a tag that claims they're size 12. You hold them up to your body and do a double take to make sure you're not in the kids' section. You get angry when you leave the store, having purchased an article of clothing several sizes larger than you're used to. The salesperson assures you, "It's just our clothes. They fit small."

Why do manufacturers do this? Don't they want customers to feel good about who they are when they leave the store? Don't they want to encourage them to return in the future? Many full-figured men and women are young and

active, but still their bodies don't conform to the dimensions of pre-pubescent children. In the coming years, as baby boomers get older, more and more Canadians will need plus-size clothing. So why do manufacturers continue to produce clothing for unrealistic body types? Who knows. But if a store consistently disappoints its customers by not providing the proper sizes, people will take their credit cards to retailers who will.

Fortunately, some major designers have noticed this lucrative market, and have come to realize that there's a large clientele who have a great eye for style and are willing to spend a lot to look great.

Our model, Altaf, is wearing such designer labels such as CK, Kenneth Cole, Henry Singer and Liz Claiborne, all of whom have recognized these individuals' needs and are enjoying financial rewards for having done so.

Girl, you're gonna carry that weight

Oscar de la Renta, who has an eye for beauty and a love of luxury, has developed his first plus-size line of clothing for fall 1999. The line, called simply "Oscar," includes sizes 14 to 24. "There is no difference in designing for this line than any other," de la Renta has said. "What interests me is the woman, not her size."

Examples of this new line can be seen in *Made*, a new magazine which focuses exclusively on fashions for sizes 12, 14, 16 and up. I bought the July issue to check out the difference between it and the average fashion mag. It was so refreshing to see models who were average size sporting cutting-edge styles with sophistication and elegance. Several letters to the editor complimented the magazine for showing real women. "After seeing your fashion layout in last month's issue, I feel great about myself," wrote one correspondent. "Thank you for helping to remind me that my self-worth has nothing to do with my dress size."

There are beautiful women featured throughout this magazine wearing clothes that compliment their best features. "It is vital to work with what you've got," says another subscriber. "It's just too much trouble to go against that."

Men: large and lucky

As far as getting your hands on plus sizes here in Edmonton goes, there are a few retailers you can rely on.

In the quick survey I did of men's departments in Eaton's and the Bay, the majority of men's trousers came in several large sizes and a variety of styles. The salesperson also recommended Big and Tall Fashions for people with waists larger than 42 inches. You may be lucky—I wasn't able to find anywhere near that range of sizes in the women's department. The stores that do cater exclusively to plus sizes for us ladies are Cotton Candy, Plus, Pennington's and Adeline, Elle, as well as White Oaks and Sears. These stores have come into existence only within the last 10 years, as retailers have finally realized the demand for clothing for full-figured women.

Hopefully, these chains will continue to expand and more designers and retailers will join them. It's about time. ☐

Photos: Francis Tétrault • Models: Altaf Ebrahim • Location: Palladium Mall • Fashions: Various designers from Eaton's, Zoryana and S. Y. Wong

The Miracle miles

You've got to make money to make money.

That's the underlying moral of the "MS Run of Miracles," the name Sikesh Radhu has given to his upcoming jog across Alberta, which he's undertaking in order to raise money for research into a cure for multiple sclerosis. He wants to make that fundraiser happen. His first needs to raise \$3,000.

His plan? A June 29 fashion show/hip-hop dance party at Rebar, which will feature clothes by just about every alternative clothing store on Whyte Ave. (Colour Blind, Gravity, Fash Plus, Etzio, Zoryana and more, plus the Eastern-influenced outfits of Ideal Fashions), the music of Rudeboy, DJ P and guest Sound Ministry—and the unveiling of the official track suit for Radhu's run, designed by Fremont Apparel.

Radhu, who has MS himself, says, "It's a miracle I'm able to do this run, and I want to help as many people as I can. If I could rip out my heart and hand it to God, I would do it if it could help others."

Buying a ticket to the event seems like a pretty tiny sacrifice, indeed in comparison; they're available in any of the Whyte Ave. clothing stores sponsoring the event. —PAUL MATWCHUK

millennium COUNT DOWN 199 DAYS

By DAVID GOBEIL TAYLOR

The mail of the species

It seems like I'm just about the only writer at *Vue Weekly* who receives letters to the editor about his writing—and not only that, a steady stream of letters. (Luckily enough, I am the editor, so I get to read them all.) Some of this correspondence verges on hate mail, and I've even received one death threat.

The fact that I generate the most reader response must mean that either (a) I'm as incompetent, stupid, unfair, lazy and/or unprofessional as these people claim, or (b) I'm adventurous and risk-taking, unafraid to challenge or to offend, the veritable epitome of alternative journalism. Or maybe it's a combination of the two; hell, I'm only human.

This column seems to generate more mail (both e- and snail, but espe-

cially the former) than anything else, even my Jello Biafra preview, in which I called the famed iconoclast ex-punk social critic an asshole after admitting I hadn't prepared for the interview. Biafra has legions of fans, but only two bothered to write in; there were over 20 defenders of Macintosh computers when I criticized Apple, Inc. in a previous installment of *Millennium Countdown*; and last week's article on Comet Lee has prompted six responses so far by people claiming I unfairly maligned NASA by lending any credence to the Millennium Group, an alleged bunch of kooks who are warning that the comet could pose a danger to the earth.

Me, I know dick about astronomy, and never claimed to. I'd like to say I'm terribly sorry to have in any way maligned NASA and the fine work they do—but you know what? I really don't give a rat's ass. You see, what all these people have in common—besides the fact that they have way too much time on their hands—is that they miss the point of this column entirely. I'm not trying to write a scientific journal piece about cometary behaviour, no more than I was earlier trying to write a comprehensive piece on the computer industry (or the official biography of

Jello Biafra, for that matter).

I'm writing about the millennium, about what an fascinating effect this date-roller is having on human society. Every week, I pick a different facet, a little interesting nugget, a small slice of humankind. I'm not trying to spread panic, and not once in the article did I say the damn comet was going to hit the earth. I wrote about the interesting fact that there's this comet out there and that people are making these claims about it, and it happens to coincide with and fit neatly into one of Nostradamus's allegorical little prophetic quatrains.

I'm not claiming to be some sort of unjustly misunderstood artist: I'm just saying that there are better things in life to get your panties in a knot over than a column about the millennium.

Still, as a wise man once said, "It's better to be hated than to be ignored." So keep those letters coming, all you psychopaths—I'll keep on writing my column, which is about human foibles and how they relate to the millennium. Just make sure your correspondence arrives by Monday morning so I have time to fit it in the paper—it's your tardiness that results in letters not being printed, not censorship on my part (another thing I have been unfairly accused of).

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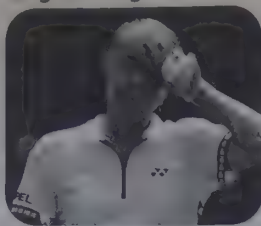
By DAVID DiCENZO

Ironing out the crease rule

I guess it's fair to say the NHL's in-the-crease rule was a bit of a debacle this year. Okay, so it was a complete and utterly disgusting debacle. There were countless occasions throughout the year where games were delayed and goals disallowed—and then Brett Hull's controversial goal during triple-overtime in game six of the Stanley Cup Finals wasn't even reviewed. This is clearly a case of the officials in the Dallas/Buffalo series not having the balls to make the call, seeing as the Stars began their Cup-winning celebration instantaneously. The whole idea of "going upstairs" has become ludicrous, but it still needed to be done in this case—simply because that was the strict protocol that had been established during the regular season. The decision—or more accurately, non-decision—even prompted a bunch of Buffalo fans to get a petition going to force the NHL into continuing game six. It ain't gonna happen, folks, but kudos on the effort.

And just so the league could tidy up this mess, the decision was made to eliminate video replays which would determine if a player is in the crease when a goal is scored. As if Buffalo hadn't been insulted enough already.

Hingis unhinged



All things considered, life has been going smoothly for young Swiss tennis star Martina Hingis these past few years. She was winning Grand Slams as often as most people brush their teeth, but suddenly everything seems to have come to a screeching halt. The 18-year-old Hingis, currently ranked as the number-one women's player in the world, recently got eliminated from the prestigious Wimbledon tournament—in the first round, no less. Australian teenager Jelena Dokic (she moved to the Land Down Under in 1994 after she and her family fled from Yugoslavia) thoroughly dismantled the world's best, beating Hingis 6-2, 6-0.

Hingis apparently didn't take the loss well—she's left Wimbledon already, even withdrawing from the doubles tournament, in which she was scheduled to compete alongside Anna Kournikova. This stunning upset comes on the heels of another loss in the French Open final against Steffi Graf, during which the Roland Garros crowd booed Hingis for being unsportsmanlike—er, unsports-womanlike.

But the problem runs deeper than some talented kid going through a bad spell—the problem is with the world of professional tennis in general. It is made up of players, literally children in some cases, competing in high-profile events for sums of money the average working

stiff can't even fathom. You don't think that has an impact on an individual who lacks the maturity to accept their situation and surroundings? Jennifer Capriati, who at 23 is in the midst of a comeback (mull that over for a second: a comeback at age 23!) is the perfect example of what can go wrong when a young athlete is exposed to too much pressure too early.

Hingis seems to be burning out a little herself and has said she'll take about four or five weeks off because of a "medical problem." When she was 16, she ruled the tennis world—however, she never should have had the chance to. Players shouldn't be allowed to compete at a professional level until they're at least approaching adulthood, physically and mentally.

And what can't be overlooked is the influence of parents who seem intent on manufacturing a star from the day the child is old enough to hold a racket, golf club or whatever. How these parents can prevent their children from going to school, and, well, from being kids, is entirely beyond me. There is life beyond an athletic career—and sadly, there are many athletes out there who just won't be ready for it.

DiCenzo's rules of order

Hockey isn't the only pro sport around in need of some retooling. NBA basketball has become a plodding, low-scoring game full of fouls and empty of excitement. The league will be looking at a few rule changes as well, like changing the way referees deal with contact and grabbing, making illegal defence guidelines more understandable and eliminating the use of forearms, to name a few.

Representatives of the NBA are hoping to have the rules implemented by the start of next season. The concern is that the tempo and fluid

nature of basketball is being compromised in the more physical NBA of today. You can look to teams like the late-'80s Detroit Pistons and the mid-'90s New York Knicks as contrabutors to the ugly way the game is played today—they adhered to the "If I foul on every play, they can call everything" school of basketball.

Here's a few rules I think the NBA should consider instituting; they're not exactly game-specific, but they go. (1) You have to be happy with the contract you signed—if not, get out of the league; (2) No abusing your coach—do it, and you're gone; (3) Too many tattoos will earn you a lengthy leave of absence (hell, offenders will get the boot outright); (4) All players must prepare an annual essay on why they're lucky to be a pro athlete—and, unlike college, they must write it themselves; and finally, (5) No player is allowed to thank his Lord and Saviour Jesus Christ in interviews anymore.

Those suggestions should make the NBA a little more palatable. But what am I thinking? How many players would really adhere to these rules? All it would mean is that I'd have to spend more time watching the WNBA, because there probably wouldn't be too many male players left. And the thought of tuning in to see Cynthia Cooper "raisin' the roof" after every damn lay-up makes me wanna gag.

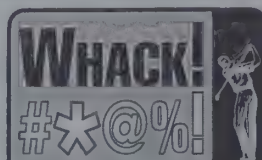
SNAG (Sensitive New Age Guy)

"Come the middle of June next year we're going to have another Open." —Lefty Phil Mickelson on his assertion that he would have left the U.S. Open at Pinehurst 2, even during a playoff, had his wife gone into labour. Seven-pound-four-ounce Amanda Brynn Mickelson was born on Monday—and her dad was right there. ☉

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By DAVID DiCENZO

Sunday driver

I ducked down to Riverside Golf Course a few Sundays back, and on my way there, I could hardly contain my excitement. And not just for the usual reason—you know, "Hey, I'm golfing today!" No, the reason for my overexuberant demeanor was that I had a new stick in my bag: a Top Flite intimidator driver, graphite shaft and all. (This is where I should be careful, because my girlfriend doesn't know I bought it. Darling, if you're reading this, it was used, on sale... and yes, you can have a massage when I get home.)

You see, I haven't used a driver in a few years because of my inability to hit

the big boy solidly. One year, I used my two-iron off the tee exclusively, and in the last couple of seasons, my three-wood has served me rather well. But I've been greedy for distance, and I figured if I could hit the fairway wood 230 to 240 yards, I should be able to smoke a driver, now that I can hit the ball fairly straight.

I think the golf gods had a big chuckle about that one.

One thing you can't tell when you, um, test drive a club into a store's net, is how big of a banana you're going to hit. Well, I found that out right there on hole number one at Riverside (which was in pretty mint condition, by the way). Okay, I thought, so I gagged on the first hole, but the second should be better, right?

The golf gods were howling uncontrollably by this point.

Another shank, and I was downright miffed. I hit my new "saviour" five times that day—and hit five of the biggest slices ever witnessed by man. Now, you can look to the fundamentals to get back on track: proper grip, alignment, swing plane and all of the mil-

lion other problems I could've been having. But I know what the real gaffe was—it was thinking that I could go out and hit money drives without ever having tried the new stick. Considering my lack of practice with a whippy shaft, and also the fact I was all jacked up, and you can see why I lost a handful of balls that day (including a couple of brand-spankin' new Precepts dagnabls).

Golf is perhaps the most mentally taxing game there is. In football, you can rely on strength. In basketball, a good jump shot will see you through. But in golf, you have to condition yourself to do something a certain way over and over again, and any one of a million factors can mess you up. And it goes beyond that—if I don't think I can hit driver, I sure as hell won't be able to. So it's off to the range to get that swing down. That may not exactly be a Leadbetter-esque tip, but it's what needs to be done.

And if a few buckets don't straighten me out, that Lee Trevino is gonna get a piece of my mind. Top Flite intimidator, my ass. ☉

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BY RICHARD BURNETT

Jesus was Mary

I bet my life that Jesus was a big fag and Mary Magdalene his fag hag. Now, as we near the end of the second millennium, it's clear that some clergy left Christ's message of unconditional love for all humankind dead and buried 2,000 years ago.

How else can one explain the likes of the Reverend Fred Phelps of the Westboro Baptist Church in Topeka, Kansas, whose flock—consisting mainly of his own brainwashed children—have picketed pro-gay politicians, court decisions, municipal ordinances and even funerals of slain gays and lesbians across North America (most notoriously the funeral of Matthew Shepard) with signs that read "God hates fags" and "No tears for queers"?

Phelps is coming to Canada next week to protest the Canadian Supreme Court's May 20 ruling recognizing same-sex couples. At first I didn't want to give this religious fanatic a forum; then I decided to let him hang himself. His May 27 press release on the WBC website (with the succinct URL www.godhatesfags.com) states his views most succinctly:

"Sodomites are wicked and sinners before the Lord exceedingly (Genesis 13:13), are violent and doom nations (Genesis 19:1-25), are an abomination to God (Leviticus 18:22), are worthy of death for their vile unnatural sex practices (Leviticus 20:13), are called dogs because they are filthy, impudent and libidinous (Deuteronomy 23:17,18), are liars and murderers (John 8:44), are filthy and lawless (2 Peter 2:7,8), are natural brute beasts (2 Peter 2:12) [and] are dogs eating their own vomit and sows wallowing in their own feces (2 Peter 2:7,8).

"What manner of depraved, decadent, debauched and degenerate moral beasts in black robes would dare to give sanction of law to unions of 'strange flesh' (Jude 7) vainly imagining that two fag twain or dyke twain can be tantamount to that holy 'one

flesh' established and ordained by God at the creation? (Genesis 1:27; 2:21-24.) Shame on the Supreme Court of Canada!"

He then attempts to bestow moral force upon violence against gays and lesbians by stating, "If God's preachers should hold their peace at such profane and sacrilegious blasphemy by vile human judges (Psalms 58 & 82), the stones would immediately cry out (Luke 19:40)."

Phelps says his followers will burn the Canadian flag (yes, it's legal to do so) in front of the Supreme Court of Canada building in Ottawa at noon on June 28—that is, if Phelps and his thugs make it past Canadian customs (though they'd be stupid for transporting their hate literature across the border when they can download it from their website).

This is the kind of publicity stunt Phelps clearly thrives on and, while I'll be surprised if even notoriously homophobic Reform Party MPs meet up with the pastor, queer rights groups are already in a tizzy for the same reason I decided to write this column.

There is strong, broad-based support for a peaceful June 28 mid-day vigil at the Supreme Court of Canada, a day that also marks the 30th anniversary of New York's Stonewall riots. According to Ottawa-based queer-rights lobby group EGale (Equality for Gays and Lesbians Everywhere), support has been expressed by groups such as PFLAG (Parents and Friends of Lesbians and Gays), the Ottawa Pride Committee, the Pride centres at the Universities of Ottawa and Carleton, the Community-Police Liaison Committee, the Ottawa Gay Men's Chorus, religious leaders from United, Unitarian, Methodist and Anglican churches, as well as political and community leaders.

Furthermore, there is no question that Canadians are leading their political leaders when it comes to same-sex issues. A *Globe and Mail*/CTV poll of 1,500 Canadians surveyed May 25-30 by the Angus Reid Group found 53 per cent of Canadians support legal gay and lesbian marriages, with support rising dramatically among women and younger Canadians. And, not surprisingly, Bloc Québécois, NDP and Liberal Party voters were more likely to support equal marriage rights than PC or Reform voters.

So as queers, their friends and

paintings as joyous images tinged with dark humour, exaggerated works camouflaged by bright and jovial colours.

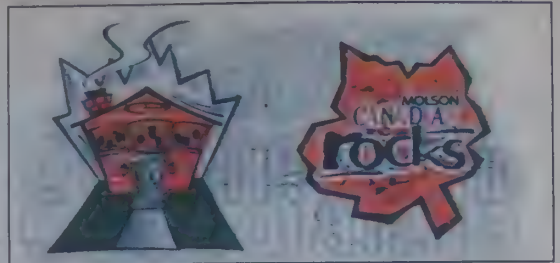
"Food and sex, I've always found them to be quite parallel," he continues. "This is not going to hurt me, even if people have negative things to say. At least they're talking and thinking about them."

"My mom didn't particularly care for them that much," Smale adds, "but I'm kind of into giving people a jolt." ●

families celebrate Pride worldwide this summer, not to mention the 30th anniversary of Pierre Trudeau's 1969 Omnibus Bill decriminalizing gay sex in Canada, you too can help make a difference. Celebrate Pride. Or wave a banner supporting queer rights June 28 on Parliament Hill. ●

Updates of the EGale-coordinated

Phelps protest will be posted on EGale's voicebox at (613) 237-XTRA, ext. 2035; you can also call EGale directly at (613) 230-9395.



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Nudes

Continued from page 6

controversy, Smale says he doesn't really care. An Edmonton native who recently returned from stints living in New York City and London, he says he's just glad to have a show—his first since coming home.

"The human figure has the power to evoke many emotions," says Smale, who describes his nude

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Inside Books

It's no surprise that the Alberta publishing industry is experiencing a dramatic boom. More and more writers from our province are emerging as leaders in the literary world, producing some of Canada's

most unique prose. And so it becomes the responsibility of *Vue Weekly* to spread the word about what's out there—and more specifically, what's out there from those very writers in our own backyard. Welcome to Inside Books, our first of two semi-annual supplements that pay homage to the world of literature, and to the people who produce it. In addition to a diverse variety of reviews (we're petitioning Webster's to include that spelling in their next edition), you can also enjoy helpful stories on how to get started in writing and how to get help with literacy problems. Enjoy—and remember, there's no worming your way out of Inside Books...

Reading between the phone lines

Help line reaches out to Edmonton's illiterate

By DAN RUBINSTEIN

In Alberta, even with the countdown to the next century in full swing, approximately one-third of all adults still face significant problems when they read. Their literacy skills, according to the Alberta Association for Adult Literacy, limit their ability to deal with much of the written material they encounter every day.

Simple things that most of us take for granted—like medicine labels, bus schedules and phone books—can turn into major barriers. And trouble understanding more complicated text, like workplace safety manuals and insurance documents, can transform even rudimentary events into hairy situations.

But these thousands of adults do not fit the stereotypical definition of "illiterate," explains Dolores Coutts, program manager for the Alberta Literacy Foundation, which raises money for many of the province's literacy-related programs. They just have difficulty comprehending the thousands of words that bombard their eyes as they proceed with their daily business.

"A lot of people think either the light is on or the light is off," says Coutts, who helped establish the Alberta Literacy Help Line on September 8, 1995, a date that coincided with International Literacy Day. "That's not the case. It's really a matter of gradual learning."

Asking reading questions

The help line (1-800-767-3231) was created to serve as the first stop for adults wanting to upgrade their reading skills. Callers can anonymously receive information on some of the 400 or so literacy programs available in the province.

They will be asked questions about when they left school and what their reading goals are, and the help line representative will recommend the option or options best suited to meet their needs. For callers leery of formal classroom-type environments, that could mean hooking up with a one-on-one volunteer tutor (for example, the University of Alberta-based Students for Literacy group, which matches clients with free tutors for a series of private sessions). For other callers, perhaps attending a course would be the most effective solution.

It all depends on the individual, says Coutts—but getting them to contact the help line is the crucial first step. "It's very difficult to get people who are shy and embarrassed about reaching out for help to call," she says. "This can be a very big first step for them. It takes a great act of courage to even call."

Since its inception, the help line has received more than 4,000 calls, with annual totals increasing every year. That doesn't mean Alberta's literacy rates are dropping, however.

It's more a reflection of a heightened awareness of reading's importance, says Coutts, and diminished pressure on the disenfranchised to remain silent. "Five years ago, when people called, we heard a lot of tentative hesitation at the other end of the line," she says. "Now we have a lot of people launching into their stories right away. We're finally wearing away the stigma."

Constant reader

In addition to battling the myth that hiding the problem is better than facing it, some of the province's literacy groups have started a new push to convince children to read on a regular basis and families to read together. One such example is the Prospects Literacy Association, one of the help line's many options. It's the host body for a large group of community organizations looking into the possibility of creating Canada's first full family literacy centre. "It's a negative analogy," offers Coutts, "but if you smoke, your children are likely to smoke. And if you read a lot, so will your kids. If you value your own education and learning, then your kids will be miles ahead."

Of course, the best place for children to develop a love of reading might still be the public library. All of Edmonton's branches offer summer reading clubs for kids aged six to twelve, says Gail Walker, a librarian at the Penny McKee Library in Abbottsfield Mall. "It's an incentive for them to read," she says. "Some kids are voracious readers. They go great guns. Others need a little encouragement. We try to offer that." ☉

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The modern millennium

Anthology takes stock of CanLit's position on world stage

BY SRDJA PAVLOVIC

Each literary anthology is an attempt to frame literary excellence and point out the value of the art of the extravagance of words. At the same time, an anthology must acknowledge that the material presented is only the tip of an iceberg whose deep layers are yet to be discovered and explored. It is an adventure in which the editor is like a diver who never stops hoping that one day he might complete his collection of pearls.

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Turn of the Story: Canadian Short Fiction on the Eve of the Millennium represents such an adventure. Edited by Joan Thomas and Heidi Harms, the book is a collection of 20 new short stories by some of Canada's best authors. As the editors explain in the introductory essay, the anthology is 'a time capsule: twenty artifacts, twenty perspectives on this fascinating, uneasy age.' Margaret Atwood, Greg Hollingshead, Guy Vanderhaeghe, Janice Kulyk Keefer, Mark Jarman and Carol Shields are some of

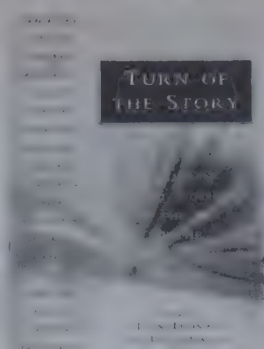
the authors whose recent work is represented. For the past few decades, these authors have proven themselves to be among the best storytellers Canada has to offer. Their work has been as instrumental in shaping and representing our country's voice to the world as any ambassador, politician or lawmaker.

The editors rightly point out the dramatic changes that have taken place within the Canadian literary scene during the last 20 years. In terms of the work's quality and its reputation outside of Canada, it was a change for the better. It seems that Canadian authors have finally reached the point when their efforts can abandon the role of a

"one-legged dancer," to use E.D. Blodgett's phrase, and seek a new partner and new audience. Canadian writers have managed to overcome their feeling of confinement—the burden of "too much geography," the notion that was for decades closely associated with our literature.

You're the topography

The stories in this collection see Canadian authors taking a postmodern approach to traditional ideas of history and identity. Often they write about intimate, even sordid everyday



rituals. Attempting to "understand the topography of the real," as Carol Shields puts it, often means being able to walk through the outer regions of awareness and explore the edges of experience. These stories refuse to be pinned down to one identity or one form of expression.

As Joan Thomas points out in the introduction, the mirror of art reflects us back to ourselves and helps us step into the other side of reality. It is the magic mirror through which we can enter a different world every time the spring tide of memories crowds upon us. The stories presented in this anthology offer to readers a bridge

SEE PAGE 20

Borderless World: Das ist good

There's no limit to writer's gifts

BY CHRISTOPHER WIEBE

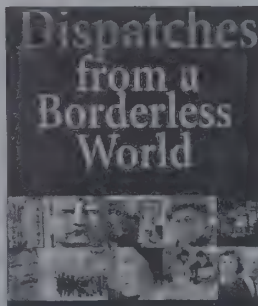
"What is the Canadian experience? In what other country would a person from a Mennonite background and a person from a Hindu background be sitting as equal citizens in a cafe owned by Muslims?" Satya Das asks, his arms sweeping back to take in tables of coffee drinkers. "What we take for granted is what is wondrous and magical to people in the world who have not developed the capacity to mingle."

We're hunched over a table in Baraka Café on Jasper Ave discussing his first book, *Dispatches from a Borderless World*, a collection of articles and memoirs investigating the cultural dynamics of globalization. A short distance away sits a copy of the *Edmonton Journal*, the newspaper that Das has been employed by for over 20 years, the past 15 as a foreign affairs writer and columnist. Drawing from the broad range of his experience as a cultural observer, *Dispatches* collects and organizes around 50 of his *Journal* articles around the themes of the "borderless world" and "cultural mingling."

Das opens the book by exploring the idea of Canadian identity before shifting to a more global perspective. "Canadian" is one of those shorthand words that most people take to mean, "It's me, and people like me." I'm looking for a 'big tent' meaning. For me, being Canadian is based on values. The fundamental Canadian value is to live together despite your origin."

The choice of the next generation

A self-described "mongrel Canadian" who was born in India and settled with his family in Canada in his early teens, Das focuses on the perspectives of other first-generation immigrants, whether they be from Uganda or Chile. "I think the reason Canada is what it is," he explains, "is that everybody fled here. Even First Nations people, at some point in history, whose history isn't decided, left where they were and looked for somewhere else to go. We all chose to come here." That choice does not imply conformity; he is also careful to point out; instead, many recent immigrants have learned to make Canada fit them. "My notion of 'Canadian,' he says, "is that the word is always



evolving, it's dynamic, it doesn't stay still, because every time you add another person to the mix, their stream of experience makes the mainstream larger."

In the second part of the book, his approach widens to include the way globalization is working itself out in places such as Indonesia, Europe and the Ukraine. Das says, "When people ask me, 'Is economic globalization good or bad?' I say, 'Well, is human history good or bad? What do you mean?'" The global economy, he points out, isn't unique

SEE PAGE 20

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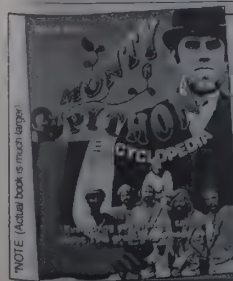
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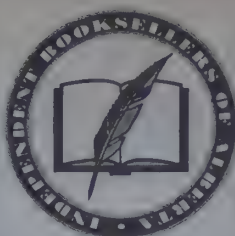
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Walk like an Egyptian

Pauline Gedge's latest vivid, if clichéd

BY CHRISTOPHER WIEBE

Why does ancient Egypt have such a powerful hold on the western imagination? From pop culture stereotypes of Egypt in Cecil B. DeMille film epics and Bangles videos, to touring exhibitions of the treasures of King Tut's tomb, to historians' arguments over how the pyramids were constructed, Egypt seems to fascinate us endlessly. It has claimed our enduring interest while the architecturally and mathematically sophisticated Mayan civilization of Central America is hardly known. Much of this fascination depends upon the classical and Biblical associations ancient Egypt has for the west. Nineteenth-century Europe used its archaeological investigations of ancient Egypt to underscore the west's claims to imperial authority around the globe and to demonstrate the "enlightenment" of their domination by returning to modern Egyptians their own "history."

Over the past two centuries west-

ern Egyptologists have amassed a huge wealth of primary and secondary data. Alberta novelist Pauline Gedge has spent the greater part of her very successful writing career imaginatively engaging this material. She has written five novels dealing with ancient Egypt, beginning with *Child of the Morning* (1978) and most recently *House of Dreams* (1994) and its sequel, *House of Illusions* (1996), all set during a period when Egypt was at the zenith of its power.

Her latest novel, *The Hippopotamus Marsh*, the first of a projected trilogy called "Lords of the Two Lands," is set around 1600 B.C., at the end of the tumultuous 17th dynasty, about the time the Biblical descendants of Abraham settled in Egypt. After a period of instability in the Egyptian nobility, foreign Hyksos rulers came to control Egypt. The novel centres around Segenenre Tao, Prince of Weset, and his family. They, like other Egyptian nobles, are caught in a vice between the Hyksos in the north and their Kushite allies in the extreme south. For over a century, the Hyksos kings have allowed the Egyptian princes to retain a modicum of power but now the Egyptian culture faces decline.

As the novel opens, Segenenre, lulled by the security of things as



they are, is spurred into action by strangely demanding letters from the Hyksos king who is apparently testing his loyalty. Encouraged by his mother, Segenenre sets about raising a small army to lead a revolt against the Hyksos, but he is thwarted. Tedi, a duplicitous Egyptian businessman who takes Segenenre's oldest son into his confidence. As a result Segenenre is gravely injured in an assassination attempt before he can march north. Fatalistically, he insists on following through with his plan and is killed during the defeat of his army in their first battle. His family is left to face the vengeance of the Hyksos king and to try to finish what Segenenre has begun.

SEE PAGE 20

Moving in for the Guild

Wannabe writers:
here's a place just
for you

BY KIM MACDONALD

You've been told by teachers, family and friends how well you express yourself. There are tons of fantastic ideas in your head and some days you can't get them all out fast enough. You see the rows of books by Stephen King and Anne Rice lining bookstore shelves, and you know how fast they sell—especially since they're some of your own guilty pleasures. People actually make a living doing this sort of thing, right?

Well, some people do. But most writers will tell you that there is almost no way in Hell to make writing a full-time career—at least, if you enjoy eating on a regular basis. But that doesn't mean that you should give up the pen entirely. In fact, the Writer's Guild of Alberta may be just the place for you to get your feet wet.

"We offer all kinds of services," says Miki Andrejevic, executive director of the Guild. "We provide a newsletter, which is bimonthly, six times a year. It contains all kinds of information about writing and liter-

ary arts." And more importantly, there's news of writing competitions and markets, not to mention information on where to send manuscripts and leads on small jobs for freelancers.

You can't beat a hasty retreat

Want to finish that short story or collection of poems you've been working on since the ninth grade and never had the time to complete?

Why not take a break from hectic schedules and go on a Guild retreat? "We run retreats three times a year for our members," says Andrejevic, "and they can go to some secluded environment—a very conducive environment in which to write. And usually we have a writer-in-residence there, so when [participants] are writing right there or they've written something already, they consult with the writer-in-residence."

Or maybe you don't have the time to get away from it all, but want an expert's opinion on your work. The Guild offers a manuscript reading service that allows people have their work read and critiqued by a published author. "Even if they're self-published, [writers] would like to make sure that it's written properly

and put together properly," Andrejevic says.

Stolen moments

The Guild also holds annual conferences for writers. "Last year, the main theme was 'Writing Is a Collaborative Effort.' If you want to write with two or more people contributing, how does it work?" Andrejevic explains. Rudy Wiebe, who authored the book *A Stolen Life* in collaboration with Yvonne Johnson, spoke at the conference. Johnson also offered her own comments over the telephone from the Saskatchewan native healing lodge where she is serving time for murder.

Of course, it isn't necessary to be a member of the Writer's Guild to take advantage of the programs they offer. "We encourage people who are not members to come and share experiences and to be around," says Andrejevic. It does cost a bit more to participate in events without a Guild membership, though. Memberships are \$60 for one year and \$20 a year for students and seniors. The Guild now numbers 750, and current members include Governor General's Award-winners Wiebe, Greg Hollingshead, E.D. Blodgett and Robert Hill. That's pretty decent company for any writer, whether you're a wannabe or well-established already. ☉

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Book may be Monty Python fans' Holy Grail

More facts than you can shake a pointed stick at

By T.C. SHAW

At the age of 10 back in 1972, I spent my weekends at my grandparents' bungalow in Pelton, which is where I first became aware of an obscure British import: a weird TV show called *Monty Python's Flying Circus*.

At that tender age, I found the show more disturbing than funny. I didn't know who Sam Peckinpah was, for instance, and so I didn't understand a moment of the "Sam Peckinpah's Salad Days" sketch, in which a garden party of Victorian-era dandies and their lady folk wound up drenched in gallons and gallons of fake blood.

Disturbing, even bewildering—but eventually fascinating and fantastic.

The show, first broadcast in 1969, gathers new legions of fans with each decade and I felt privileged, as *Vue Weekly's* resident Python expert, to be assigned the task of interviewing Robert Ross, author of the *Monty Python Encyclopedia*. It took me only a preliminary thumb-through of Ross's all-inclusive tome, however, to realize that I am not a Python expert. Ross is. The creative output of the six members of the Monty Python Writing Partnership (as they're

known to their lawyers) is nothing short of staggering, and Ross painstakingly catalogues every scrap of it.

It's...

The affable Ross, who also edits the British comedy fanzine *Cor!*, is happy to discuss the show that has been a passion of his since his teens. "I was born after the show started," he explains. "I saw it around '76 or '77, and Terry Gilliam's animations scared the life out of me. To see such startling images... I thought, 'Wow! This is important TV!'"

The book looks like it must have taken years to compile, a comment Ross has gotten used to hearing. He laughs, "I received a review of the book from another paper that said, 'Author Robert Ross has obviously done nothing else with the rest of his life because he must be so obsessed.'"

But how long did it take to catalogue nearly 50 years' worth of Pythoniana? And how does a writer get such a plum assignment, anyway? "By chance," replies Ross. "I was able to do a book on the *Carry On* movies, that did really well in this country, and my publisher said, 'What do you want to do next?' and I said, 'Monty Python, please, if I can,' and it was probably about 14 months of research and watching everything I could possibly find, but I never went out very much for that year and a half."

The tone of Ross's *Encyclopedia* is sophisticated, almost academic. Ross admits he is "chuffed to bits" to hear this, but also recognizes the problems of serious writing about comedy. As he puts it, "There's a real danger when you analyze comedy, that you go too far and you lose the joke. But hopefully, you can walk a fine line between giving [the material] the respect it deserves as being part of that cultural area it affects at the time and also affects now, but also it's still a funny thing, it still makes you laugh. So hopefully there's a few giggles along the way."

Unsurprisingly, Ross gives *Python* high marks for quality as well as for its influence on comedy both at home and abroad. "They obviously reflected *The Goon Show* and Spike Milligan," he says. "That sort of zany comedy—which goes back years here, back to music hall gags and stuff—very anti-establishment comedy, including postwar stuff like Peter Cook and Marty Feldman. The

Pythons were just unique: middle-England, middle-class chaps who came together and tried to conquer the world by laughter, really, which is always a very peaceful way of doing it. Rather than guns, they used jokes."

Ross also has a theory as to why the Pythons' material has stood the test of time: "I think when you see their targets, it's like mothers, religious speakers and politicians and schoolteachers, and all these sorts of quite harmless institutions, but they're all ripe for satire and debunking."

Ross is one sensible party

Ross places a lot of importance on the Pythons' origins in Oxford and Cambridge theatre societies. "It's very student-based comedy," he says. "Just quietly setting these figures up and playing their own mums, really. I mean, you see Chapman and Cleeve doing the great 'Peppercorns' [drag] sketches together

and basically, they're like their mothers, bantering away in a back kitchen somewhere in Yorkshire. It's affection, and it feels more powerful because it's got that edge of affection about it."

"I'm getting very deep here," he continues. "I do apologize. But it's true, it's all there and that's what makes it so fresh. Now, even 30 years later, I think it's the freshest comedy around. It's just the magic stuff... I mean, you obviously can't get great stuff all the time, but it's just such a wonderful body of work that you can forgive them anything."

Then, with a wink of an eye that somehow makes itself felt even over the telephone, Ross adds, "You know, I probably have done that in the book too much, but I'll tell you what. I don't care. I make no excuses for that at all." ☺

Monty Python Encyclopedia

By Robert Ross • TV Books • 272 pp.

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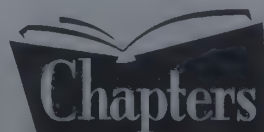
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Turn of the Story

Continued from page 17

between the ordinary and the extraordinary.

Where's Wharton?

On the other hand, the artistic quality of the editor's selections is somewhat out of tune with the anthology's supposed concept. Of course, every anthology can't help but be the collection of editor's favourite readings, and that no editor will ever get the approval for all his inclusions and exclusions. However, you would expect an ambitious project like this one to include the works of major Canadian literary figures like Rudy Wiebe, Aritha van Herk and Kristjana Gunnars. The anthology also neglects emerging young storytellers such as Hiromi Goto and Thomas Wharton.

Obviously, a comprehensive presentation of Canadian short fiction would require a multi-volume anthology whose editors would face a huge task. But, with all due respect to the excellent work presented in this anthology, one would have hoped that a self-proclaimed millennial project would do a better job of representing Canada's full multitude of literary voices. Not that this collection is at all second-rate. Far from it! Perhaps it's a tribute to the editors that my complaints arise not from dissatisfaction with the stories they've chosen, but rather from wanting even more of them. ☉

Turn of the Story: Canadian Short Fiction on the Eve of the Millennium
Edited by Joan Thomas and Heidi Harms • House of Anansi Press
• 280 pp. • \$22.95

Satya Das

Continued from page 17

to the late 20th century. "What is new," he continues, "is the global economy in tandem with instant mass communication, which is really what is breaking down borders. We all have a better idea of how people live elsewhere."

Downloading democracy

According to Das, the Internet is also going to make it politically difficult for tyrants to stay in power except by absolute brute force and brute oppression. In China, for instance, he says that the widespread government crackdown on corruption has largely been driven by pressure from the middle class who gained access to free sources of information through the Internet. "What it really means," Das says, "is that there's nowhere to hide."

The closing chapters of the book returns to identity and the complex layerings of experience that make the ideas of unchanging cultures and firm borders increasingly difficult to maintain. In such a world, says Das, the journalist's responsibility is not to resolve these complexities, but to describe them. "It's easy to preach hatred," he says. "It's so much harder to look for the middle ground. This is what has made me most Canadian, that I'm much more comfortable in shades of grey. If I see something in black and white, I don't stop and think, 'Oh, I understand that clearly.' I'll say, 'Oh, I haven't thought about this deeply enough because this is too unambiguous to make sense.'" ☉

Dispatches from a Borderless World
By Satya Das • NeWest Press • 211 pp. • \$22.95

Pauline Gedge

Continued from page 18

As readers have come to expect from Gedge, the book is saturated with vividly rendered aspects of religious rituals, court administration, architecture, and food preparation, but it also has an ingenious narrative structure. The third-person narrative fluidly shifts between the limited perspectives of Segenre and those of his twin sons, Si-Amun and Kamose, complete opposites whose story is cast in the Cain and Abel mould.

Gedge needs more edge

Following a trend in literary fiction of the past decade, Gedge includes from the first time a bibliography and a historical foreword. It is disappointing, that, given her attention to historical detail and the creative latitude open to her by the socio-political complexity of the period, she too often lets the narrative settle into the easy black-and-white morality of a well-crafted pop novel. All of the familiar elements are here—sharply outlined characters, an exotic setting, a straightforward plot. The common people, when they appear at all, are either unquestioningly loyal to Segenre's family or actively working to bring about its ruin. It is unfortunate that Gedge hasn't used her abundant writing talents to write something more innovative. Gedge's considerable historical sensitivity is undermined by a narrative frame that often confirms, rather than questions, many of the cultural commonplace given to us in pop and high culture. ☉

The Hippopotamus Marsh
by Pauline Gedge • Viking • 371 pp. • \$22.95

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Tractor pulls up roots

Celtic quintet can only concentrate in Vancouver

BY DAN RUBINSTEIN

Never mind the fact that he was a member of Red Rider, produced Tom Cochrane's just two hit-packed solo CDs and has worked with the likes of Mitsou. It was another piece of rock-'n'-roll trivia that convinced Captain Tractor to record their new disc in Vancouver with Juno-winning producer John Webster.

"He played keyboard on 'Janie's Got a Gun,'" boasts Captain Tractor guitarist/singer and jack-of-all-instruments Scott Peters.

"That's heavy duty," adds fellow frontman Chris Wynters.

Edmonton's favourite Celtic-inclined quintet spent a little over a month with Webster in Vancouver's Mushroom and Hippopsonic studios this spring, working on their soon-to-be-released fourth CD, *Celebrity Traffic Jam*, which hits record stores on June 25. It was the first time they ventured beyond the cozy confines of the City of Champions to record—and the change of scenery went so well that, no offence intended, they may never do a disc in Edmonton again.

"There's just too many distractions here," explains Peters. In Lotusland, away from their family and friends, the band found it easy to concentrate strictly on the music. They'd play all day in the studio and leave with homework assignments from the veteran Webster: come up with a new bridge, play with those lyrics, rework that song. "There's nothing wrong with the studios in Edmonton," Wynters says in agreement. "It was just great to be so focused. We didn't have the rigours of everyday life to deal with."

More importantly, says Wynters, Webster lives in Vancouver and the experience he brought to the process was crucial. "Unless you're Phil Collins or Peter Gabriel, you spend maybe five per



cent of your time in the studio," Wynters continues. "It can really be a foreign place. Webster used to be a touring musician. But now he spends almost all his time in the studio. He knows what he's doing in there and he communicates really well."

Jam succession

Celebrity Traffic Jam is a 13-track release that meanders away from a series of Celtic-tinged opening tracks to more diverse (and some slower) rock numbers. Rollicking songs like "Gwenivere," "Bridges" and "How Do You Figure That?" give way to sombre numbers like "Pour Me Another." Of course, it all comes full circle with "Another Drinking Song," which closes the disc on a cheery (and *Cheers*-ey) note.

Captain Tractor has yet to pluck a single from the collection. They've got a few songs in mind, but this time around they're relying on a variety of ears for advice before they proceed. While still officially an independent band, they now have a partnership arrangement with Toronto/Edmonton-based Square Dog Records. They're talking to Dog people and other industry contacts about which song to send into that great radio void and eventually the big, bad world of video. "If we knew the formula, we'd be very smart

and rich," says Peters, "and we're neither."

The Tractor's nightmare

That doesn't mean they're struggling, however. Although they're still looking for an American record deal, Captain Tractor doesn't spend much time thinking about signing with a major label in Canada anymore. If the right offer came along, they'd probably bite. But their discs still sell and their shows draw fans, says Wynters, putting their situation into perspective. "We're not quite as desperate as we were a couple of years ago," he says.

Captain Tractor's two gigs in Edmonton this weekend kick off a busy summer touring schedule that'll take the band across western Canada, then Ontario. They began with a performance on the A-Channel's *Big Breakfast* show last Wednesday—just a few hours before that mail bomb went off. "I think it might have had something to do with Jonny [Nordstrom]," Peters says, speculating about a possible connection between the blast and the presence of the band's new bass player. "Yeah," adds Wynters, "we really don't know him too well." ☐

Captain Tractor

With Veal at Cook County Saloon, June 25, 9pm • With Jazberry Ram and the Hobnail Boots at Heritage Amphitheatre, Hawrelak Park, June 27, 12:30pm

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Todd Reynolds
(Fri-Sat / July 2-3)

WEST EDMONTON MALL

Karaoke (Sundays • 4-8pm)
Tim Becker
(Mon-Sat June 21-26
& 3-6pm Sat Matinee)
Tim Becker
(Mon-Sat June 28-July 3
& 3-6pm Sat Matinee)

WHYTE AVE.

Karaoke
(Sundays 9pm-1am)
Celtic Night
(Thursdays)
Yves Lacroix
(Fri-Sat June 25-26
& 3-6pm Sat Matinee)
Todd Reynolds
(Tues-Wed / June 29-30)
Duff Robinson
(Fri-Sat July 2-3
& 3-6pm Sat Matinee)

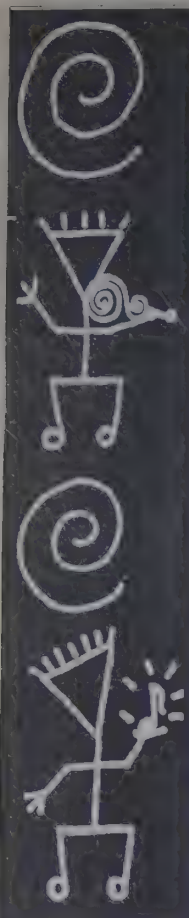
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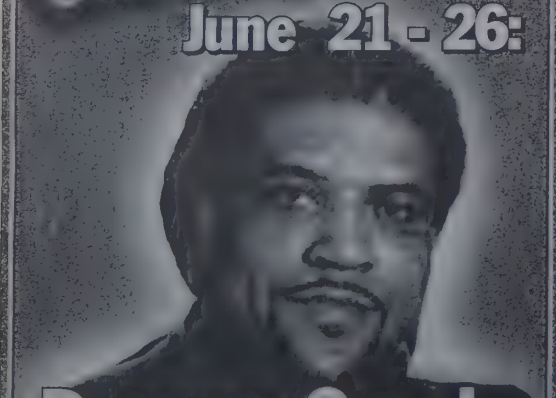


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Music Notes

By GARY MCGOWAN

Ivana Santilli doesn't work well with others

Ivana Santilli • The Rev • Fri, June 25 Would you turn your back on a happening music career that included a Juno Award for Best Soul/R&B Recording? That's exactly what Ivana Santilli did when she left Bass Is Base.

The Toronto-based threesome (which included Edmonton-born rapper Mystic) cranked out some very successful urban songs like "Funkmobile" in the mid-'90s. The group also landed the opening slot on the Gordon-era Barenaked Ladies' Canadian tour.

Despite their accomplishments and some decent CD sales figures (not to mention that Juno), Santilli came to feel she was compromising her personal musical vision by, as she put it, "sharing it with two others." So, she pulled the plug on the band and signed a solo recording deal with a major Canadian label. The label must remain unnamed because, after creating some music for the A&R department, she once again felt she was compromising her vision and she bailed out of her contract.

Undaunted by what must have seemed like a world full of compromise, Santilli regrouped and created an independent recording (which was subsequently picked up by Beat Factory/EMI) called *Brown*. The disc is an intriguing blend of soul, jazz, drum 'n' bass, Latin and funk styles overlaid with Santilli's trademark vocal and lyric sophistication.

Santilli is now making a return to live performance. She's embarked on a short Canadian tour that brings her to the Rev on Friday. The concert should be elegant, sophisticated... and absolutely uncompromising.

It's the Pied Pumpkin, Charlie Brown



Pied Pumpkin • Sidetrack Café • Fri, June 25 It felt so good last year, they're doing it again. "They" are Rick Scott, Joe Mock and Shari Ulrich—collectively known as Pied Pumpkin. More than 20 years after their group's demise, the three reunited last year for a tour through their original B.C./Alberta stomping grounds. The old fans turned out in such numbers in 1998 that Pied Pumpkin are on the reunion tour road again in 1999. They come to Edmonton this weekend on their way to the North Country Fair in Jossaud on June 26 and 27.

Back in the early 1970s, the acoustic folk trio was one of the first groups to quit worrying about how to land a major label record deal and just release a record themselves. Pied Pumpkin sold "subscriptions" to friends, fans and family in order to raise money to make an album. (They were all on vinyl in those days, kids!) The concept worked so well that Pied Pumpkin made two albums using the same DIY financing model. Collective

sales exceeded 30,000 copies on the band's self-administered Squash Records label—an impressive feat in an era when it was rare for any domestic recording (major-label or otherwise) to reach gold-record status—i.e., to sell 50,000 units.

Pied Pumpkin came to an end in 1976 when Ulrich took her violin and dazzling vocals to the Hometown Band. Mock and Scott continued for eight additional years as Pied Pear. Then they too went their separate ways. Mock wandered off to Japan for 10 years (he now resides in France) and Scott re-invented himself as a children's entertainer (he's released three kiddie albums).

There's no friends like old friends, however, and when the trio got together and did a retrospective CD (*Plucking DeVine*) last year and then embarked on a short tour because they felt the vibe was too good to ignore. Now, they're trying to make the Pied Pumpkin reunion a yearly thing. True to form, the group is again soliciting subscriptions from friends, fans and family in order to make a new disc. If all goes according to plan, the CD should be ready for reunion tour number three—at about this time next year.

Sugar partners up with NutraSweet



Big Sugar • The Rev • Sat, June 26 When your target market is teens and young adults, it makes sense to ally your product with contemporary music. According to Stacey Mowbray, Pepsi-Cola Canada's vice-president of marketing, that's why the soft-drink manufacturer is shelling out the big bucks to stage a series of "invitation-only" concerts by a variety of Canuck rock bands this summer.

"Pepsi has always had roots in music," says Mowbray. "We've found it's a good way to hit our target group." The Tea Party's May show at the Rev was the first installment of the same Summer Rock Tour that now brings Big Sugar to town.

"They had to be Canadian groups," says Mowbray, "because Pepsi is very supportive of the Canadian music industry, and they also had to have achieved some measure of success." (In this case, "success" is defined, rather narrowly, as platinum-plus CD sales.) Look for the Matthew Good Band to play the Rev in August and an "up-and-comers" show with Esthero, Limblifter and Vibrolux to arrive in July. "Since Pepsi considers itself the choice of the 'next generation,' we wanted to include some new bands in the series," says Mowbray.

So how does the target group get itself inside the Rev to see the show? "There's two ways to win passes," Mowbray says. "You can listen to our radio partner [the Bear] to win them or you can try the scratch-and-win cards that are available at the Pepsi Taste Challenge booth that's touring Edmonton this summer."

All the shows in the series so far have been "incredibly successful," Mowbray says, and the exclusive nature of the concerts hasn't led any hardcore fans unable to get into the gig to storm the doors of their local Pepsi bottler. "I think the appeal is the fact that these are exclusive events," she adds, "since we've had nothing but positive feedback." And like the

old showbiz saying goes, there's no ticket like a free ticket.

Cramer calls in the Calverley

Cramer & Calverley • Arts Barn North • Sat, June 26 Guitarist Bill Cramer is a bit worried about his upcoming show with fiddle player Jim Calverley. "We're not sure what the audience will think of a guitar/violin concert," he laughs.

At the very least, the audience will find it an eclectic experience. Cramer and Calverley are presenting a show that features Celtic jigs and reels, jazz and swing numbers, bluegrass country and ethnic folk music ("one from Ukraine and one from Greece," Cramer) along with one funk number and a Beatles song.

The show is a labour of love for the pair. "We actually make our living as musicians," says Cramer, "which means we do a lot of different gigs." The pair plays with the Elizabeth MacInnes Band (a show outfit that'll be knockin' 'em dead at the Silver Slipper Saloon during K-Days), teaches music, performs with Usha Gupta in her "Five Seasons" Indian and modern dance show and accompanies the Vinok World Dance troupe. "Yeah," sighs Cramer, "it is a lot of stuff, but if you stay that busy, it's almost an acceptable living."

If the duo's Saturday show is well-received, Cramer and Calverley hope the concept can play elsewhere. "We'd like to make this a regular concert thing," he says. "It's a great challenge being a sideman because you have to learn new music all the time. But sometimes that gets tiring."

Which path Cramer and Calverley tread next depends on how their off-beat guitar and violin show plays at the Arts Barns. As always, the fate of the performer rests in the hands of the audience.

Mad about the bomb

Mad Bomber Society • Various venues Mad Bomber Society is on a touring spree right now. The ska band will play four Edmonton dates over the next two weeks (opening for the Planet Smashers at the Rev on June 24, playing an all-ages show at the Sidetrack Café on June 28, spending July 4 at Blues on Whyte and appearing July 6 at a Works concert in Churchill Square). They also plan on playing shows across western Canada in July. Why this sudden thirst for the road?

"We plan on recording a CD this winter," says head Bomber Rich Lukko, "and there's no point in doing a professional disc if there's no one to sell it to." Mad Bomber Society hopes their many appearances across this summer will whet people's appetite for a Bombers disc.

A ska band is not the easiest unit to put on tour, either. Mad Bomber Society contains a healthy total of eight musicians and most of their contemporaries sport similar-sized lineups. "It's because Canadian acts are much more influenced by the whole English two-tone music thing that the Specials embodied," explains Lukko, "rather than the more punk-styled ska that U.S. bands like Operation Ivy popularized." Which is another way of saying we're a bigger band because we have to have horns.

Once Mad Bomber Society finally puts the van on blocks, they'll knuckle down and get serious about that debut CD. "Right now, though," says Rich Lukko, "we're just focusing on building our fan base."

Music Notes

Continued from previous page

Ghoulies born to be B

Groovie Ghoules • The Rev • Wed, June 30 For the Groovie Ghoules, every day is Halloween.

The California-based Ghoules cross three-chord punk rock with that oh-so-chilling blend of tinny surf-rock which has influenced a legion of bizarre acts, from the Cramps to Alberta's own Forbidden Dimension.

The band members (Kepi on vocals, Roach on guitar, B-Face on bass and Jaz on drums) claim they're more than a punk rock outfit; the Ghoules celebrate what they call "B-movie culture." They love cheap tourist attractions like Graceland and Mount Rushmore and think that there is no better entertainment to be had than listening to conspiracy theories on Art Bell's late-night radio show. A Ghoules show isn't about rock excess; it's about kitsch excess.

The band will be spotlighting their brand-new CD, *Fun in the Dark*, and should have you dancing the Zombie all night. The disc's highlights include the abrasively loud (She's My) Vampire Girl" and this critic's personal fave, the soon-to-be Halloween anthem "Don't Make Me Kill You Again."

And even though the Ghoules are American, their show is a fitting Canada Day kickoff. The Ghoules consider Canada their best market, and they recently did a split EP with Calgary's own Chixdiggitt, who, ironically, also have a gig at Red's the same night. — STEVEN SANDOR

Patterson sets pace for next thousand years

Eddie Patterson • Phatz Lounge, Mon, June 28-Tue, June 29 • Mickey Finn's, Wed, June 30-Thu, July 1 Eddie Patterson is coming home. The guitar whiz has lived for the last few years in Watertown, Ontario, where he's been teaching eager young students at the nearby Lakeshore Music School in Burlington.

During his last trip back to Edmonton in February, First Night director

Linda Brennerman Snider caught Patterson's show at the Sidetrack Café. She'd been casting about for someone to spearhead an original music project that First Night would use to usher in the upcoming 1,000 years. After seeing Patterson play, Snider thought Patterson would be perfect for the gig. Mr. Patterson agreed and he and his worldly possessions are wheeling towards Edmonton even as you read this item.

After this week's gigs, Patterson will be rolling up his sleeves and starting work on the Millennium Music Suite. According to Patterson's manager, John Armstrong, the suite will "feature Kerri Anderson, Tippy Agogo, Dale Ladouceur, Al Brandt, Anna Beaumont, Terry Morrison, Brett Miles, Kim Glanville and Bruce Mohascy. The plan is to record the piece and release it as a CD this fall." Patterson and company will perform the piece live during First Night.

But it's not just the opportunity to usher in the next 1,000 years of local history that's drawing Patterson back to Edmonton. "Eddie misses Edmonton," says Armstrong, "and he feels there's more opportunity to play here." Welcome home, Eddie.

Foley artistry



Sue Foley • Sidetrack Café • Thu, July 1 Here's a little-known fact: Sue Foley used to live in Edmonton. "I moved there with my Mother when I was 13," recalls the blues/rock singer/songwriter/guitarist. "Unfortunately, we got to town at the tail end of the boom. Everybody was depressed and no one had a job, so we didn't last very long."

Edmonton made one valuable impression on Foley, however; it was here that she began her lifelong love affair with blues music. "I was listening to early punk music at the time,"

recalls Foley. "The Clash, the Sex Pistols, anything that would annoy my mother. But I had a friend who listened to British Invasion music. I checked out all the Kinks, the Stones, the Who and Beatles stuff and then started to investigate what inspired those guys. I bought a Muddy Waters and Jimmy Reed album and the next thing I knew, I was living for it."

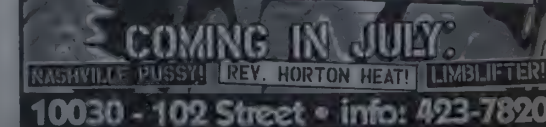
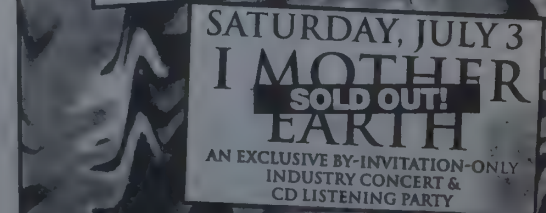
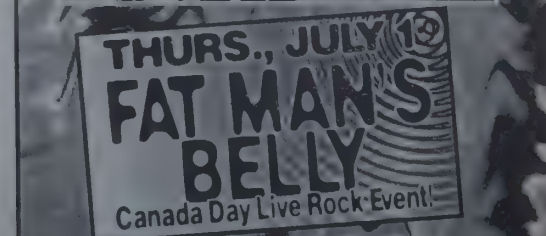
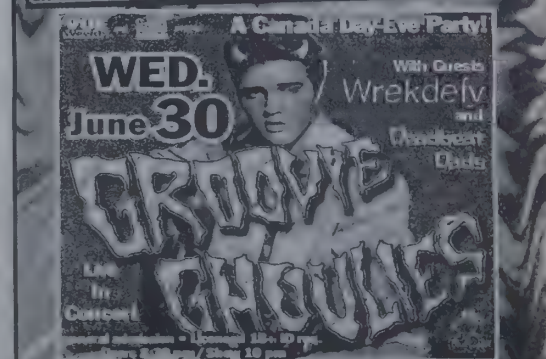
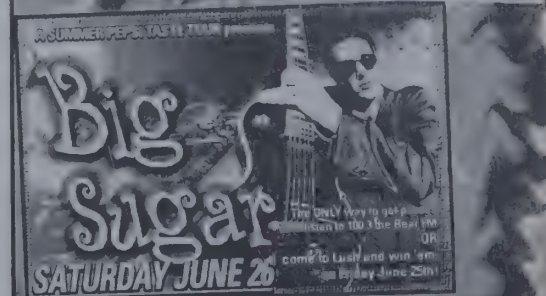
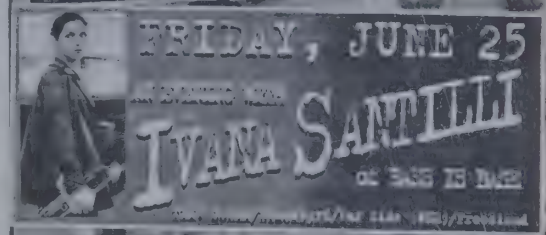
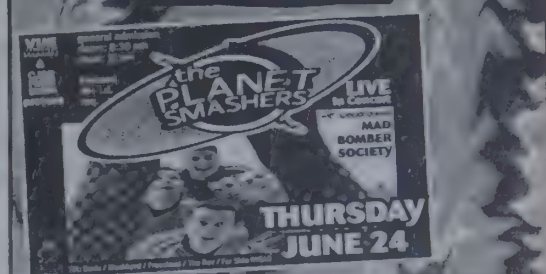
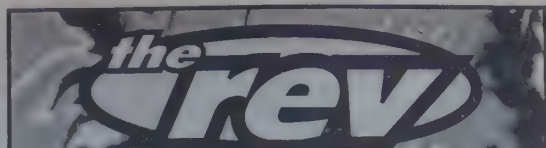
Foley spent the rest of her teens developing her now-considerable guitar-playing and singing prowess. She left hometown Ottawa behind to relocate to Vancouver in the late 1980s—and she remembers playing Edmonton several times. "I appeared at Andante's, Blues on Whyte and I might have been at the Sidetrack on one occasion," she says. Then late intervened.

"I was sending demo tapes all over the place," she says, "and Clifford was the guy who called back." Clifford is Clifford Antone the major-domo of the Austin, Texas blues music scene. He owns Antone's nightclub and Antone Records and persuaded Foley to move to Austin in 1990. "It was just meant to be," smiles Foley as she recalls the musical education she received while living and working in the Austin scene. Foley released four discs on Antone before the wheel of fate turned again.

"My contract with Antone's was up and I was pregnant," says Foley, "and I felt a strong urge to move again." She went home to Ottawa with son Joe in tow and signed a new recording deal with Shanachie Records.

"They actually courted me for a while," says Foley, "and I signed with them because they're a very supportive and artist-oriented label." Foley's Shanachie debut is called *Ten Days In November*. "The album was recorded over 10 days in November, 1997," Foley says, "which is where the title came from." The disc gives listeners a large helping of Foley's blues/rock sound.

"It has been so long since I was in Edmonton that I'm planning on playing material from that disc and my four earlier albums," she says. It should be a nice return for the little girl who fell in love with the blues here in the early 1980s. ☉



8 DAYS...who's playing where and when this week

Thursday, June 24—Dwayne Sparks & the Fix at Blues on Whyte • Tineta and Twister at Casino Edmonton • A Particular Wave at Mickey Finn's • Molesters at New City Likwid Lounge • McCuaig at O'Byrne's • Planet Smashers and Mad Bomber Society at Rev • Tim Becker at Sherlock Holmes Downtown • Dave Hiebert at Sherlock Holmes WEM • Joe Hall and Renslip at Sidetrack Café • Big Fat Thursday at Suburbs • King Muskafa at Urban Lounge • Classic Cowboys at Wild West

• Yves LeCroix at Sherlock Holmes on Whyte • Dave Hiebert at Sherlock Holmes WEM • Red Pummkin String Ensemble at Sidetrack Café • Helen Magerowski, Torben Holme-Pedersen and John Gray at Sorrentino's • King Muskafa at Urban Lounge • Classic Cowboys at Wild West • Mr. Lucky at X-Wreck's • Mike Lent Trio, Owen Howard and Kent Sangster at Zenai's on 1st

Saturday, June 26—Cramer & Calverley at Arts Barns North • Robert Walsh Duo at Bellamy's Lounge • The Beat-nics, Audience of One, 3 Spot, Peaches Joe's Ice Cream Surprise and daze Wage at Beulich Alliance Church • Lionel Rault at Big Daddy's • Michael O'Connell at Black Dog • Dwayne Sparks & the Fix at Blues on Whyte • Harpdog Brown at Capone's • Tineta and Twister at Casino Edmonton • Captain Tractor at Cook County Saloon • Hardly a Band at Fiddler's Roost • Casual Tea at Fox & Hounds • Sideshow Bob at Highnoon Club • Mustard Smile at Horseshu Cocktail Club • Nobody's Fault at J & R Grill & Bar • Centrafuge at J.J.'s Pub • Murphy's Law at Kings Knight Pub • America Rosa at La Habana • Sue Moss at Mickey Finn's • Swamp at Norm's Sports Bar • Drexell's Eye and Broken Nose at Rebar • Ivana Santilli at Rev • Dwayne Allen at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown

Porncar, Bitter, Indifferent, Necronaut, Sol 3, Tactis Sun, Dive, Phork, Trademark, Outwash, Blind Date and Mint at Pins & Cues Entertainment Centre • Dwayne Allen at Sherlock Holmes Capilano • Tim Becker at Sherlock Holmes Downtown • Yves LeCroix at Sherlock Holmes on Whyte • Dave Hiebert at Sherlock Holmes WEM • Jack Semple Band at Sidetrack Café • Helen Magerowski, Torben Holme-Pedersen and John Gray at Sorrentino's • Druol, Hem, Defeat and Endsville at Suburbs • King Muskafa at Urban Lounge • Classic Cowboys at Wild West • Mr. Lucky at X-Wreck's

Sunday, June 27—Eddy Clearwater & Roy Hytower at Blues on Whyte • Button Box Jamboree at City Media Club • Captain Tractor, Hobnail Boots, Jazzberry Ram at Heritage Amphitheatre

Monday, June 28—Eddy Clearwater & Roy Hytower at Blues on Whyte • Eddie Patterson and Cliff Minchua at Phatz Lounge • Mad Bomber Society, The Brewtals and The Clones at Sidetrack Café

Tuesday, June 29—Roy Hytower at Blues on Whyte • Eddie Patterson and Cliff Minchua at Phatz Lounge • Penny-

wise at Rebar • SNFU, LAMS and XII House at Red's • Dave Hiebert at Sherlock Holmes Downtown • Todd Reynolds at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • The Buttless Chaps at Sidetrack Café

Wednesday, June 30—The Buttless Chaps at Black Dog • Roy Hytower at Blues on Whyte • Sonny Rhodes at City Media Club • Eddie Patterson & the Millennium Crew at Mickey Finn's • Sandro Dominelli at Phatz Lounge • The Groovie Ghoules, Dead Beat Dads and Wreckdely at Rev • Dave Hiebert at Sherlock Holmes Downtown • Todd Reynolds at Sherlock Holmes on Whyte • Tim Becker at Sherlock Holmes WEM • Rault Brothers Band and Stewart McDougall at Sidetrack Café • Meatbag at Urban Lounge • Tineta and Twister at Wild West

Thursday, July 1—Roy Hytower at Blues on Whyte • Eddie Patterson & the Millennium Crew at Mickey Finn's • McCuaig at O'Byrne's • Mattan's Belly, Sleeve and Phork at Rev • Dave Hiebert at Sherlock Holmes Downtown • Tim Becker at Sherlock Holmes WEM • Luann Kowalek, Twang and Sue Foley at Sidetrack Café • The Radically Hip at Urban Lounge • Tineta and Twister at Wild West

Jazz City

Continued from previous page

about Australian culture, they probably conjure up images of Midnight Oil or maybe Crocodile Dundee. The odds are pretty good they don't think about jazz. But that hasn't stopped Mike Nock from finding inspiration—and a market—way over here in the western hemisphere.

Although he was born in New Zealand, the pianist jumped islands to Australia when he came of age, bursting onto that country's jazz scene in 1960. One year later, Nock moved again, this time to the source. He went to the United States, where he remained for nearly a quarter century, recording and performing with top American players like Michael Brecker, Al Foster and Eddie Gomez.

A three-time winner of the U.S. National Endowment for the Arts composition fellowship, Nock decided to resume his career in Australia in 1986. Since then he's kept busy on the composing/recording/touring front while lecturing in a Sydney jazz studies program and serving as artistic director of the recently launched Naxos/jazz label.

The talented Nock brings to Edmonton features four young protégés ranging in age from 19 to 30: Tim Hopkins on sax, Cameron Undy on bass, Laurence Pike on drums and Phil Slater on trumpet. —DAN RUBINSTEIN

Brian Sim & Errol Zastre

Nina's Restaurant • Fri, June 25-Sun, June 27, 9pm • Fri, July 2 & Sat, July 3, 9pm Combine the sound of a bass guitar with that of a piano, and you have the unmistakable sound of the night. Brian Sim is an incredibly talented piano player, and Errol Zastre is an outstanding bass player, and the balance between them creates an easygoing groove for nocturnal encounters. They are skilled at creating a soothing, romantic aura, whether they're providing the ambient backdrop for a dinner party or holding stage in a dim club. Their musical prowess hypnotizes their listeners and takes them on an uptown journey. In their world, the night is always young. —DAVE JOHNSTON

Will Bernard 4-Tet



Westin Marlboro Room • Fri, June 25 & Sat, June 26, 9pm Bay Area guitarist Will Bernard has a new release, his own quartet and numerous road dates, but he still finds time to teach guitar.

"I continue to teach a choice few," says Bernard. "It helps pay the bills, but I also really enjoy it. Also it helps review all this stuff. When you explain something, it solidifies it that much more."

Besides teaching, his days are currently filled touring and promoting his latest record *Medicine Hat*. The music, although held together with a solid funk groove, includes undertones of everything from jazz, classical, rock 'n' roll and bayou music. His broad palette can be attributed to the fact

that he grew up listening to and loving a wide range of styles. Although Bernard likes to tinker with his style, he enjoys the fact that he's currently with a quartet that seems likely to undergo no personnel changes in the near future. Michael Bluestein, (organ and piano), Keith McArthur (bass) and Jan Jackson (drums) are now staples in his road show and Bernard likes that just fine.

"This collection seems to be working right now," says Bernard. "The main thing, more than the instrumentation, is the musicians getting along. I realized this after going through 10 drummers." —KEN ILCISIN

Northwest Passage

O'Byrne's • Fri, June 25 & Fri, July 2, 10pm On the surface, a Celtic act like Edmonton's Northwest Passage may not seem like the perfect fit for a jazz festival. Even bodhran player Troy Taylor thinks it's a bit odd. But when you examine the sound of this local four-piece a little more closely, you see their music has more in common with jazz than you might think. "It was a little freaky," Taylor admits of being asked to play Jazz City. "We do quite a free and open form of Celtic music. The songs meld into different creations while we're onstage." See what we mean? —DAVID DiCENZO

King Muskafa

Urban Lounge • Fri, June 25 & Sat, June 26, 10pm This year's Jazz City acts definitely have a diverse flavour—and the inclusion of local ska band King Muskafa is part of the reason why. Band member J.C. Jones agrees wholeheartedly. "It's pretty cool," he says of King Muskafa's Jazz City gig. "It's nice to have it open like that." While some of the band's members have specific jazz training, don't expect them to stray too far from the style that they love to play best. "We're just gonna ska it up," explains Jones. "There's lots of blowing in ska... so that's good." And when you come right down to it, a horn's a horn, whether it's on an old Miles tape or being played by some young ska dog. —DAVID DiCENZO

Jim Head



Yardbird Suite, Fri, June 25, 11:30pm • With Attilio Zanchi at Il Portico, Tue, June 29 & Wed, June 30, 6-10pm • Jazz Street Stage, Sat, July 3, 12-4pm Guitarist Jim Head has followed a familiar path among Edmonton-born jazz musicians: he grew up here, attended Grant MacEwan, then left the province to study in the respected post-secondary jazz programme at McGill University in Montreal. From there, the path-most-travelled forks: some musicians stay in Montreal, some go on to other cities like New York or Toronto or Chicago or Vancouver—and some, like Head, return home.

Back in Edmonton, Head has become a fixture on the local jazz scene, having played with all the usual suspects at one time or another,

including P.J. Perry, Sandro Dominelli, Lester Quitau, Jeff Hendrick, Kent Sangster and Rhonda Withnell. —DAVID GORIEL TAYLOR

Saturday, June 26

GMCC Outreach Big Bands

Jazz Street Stage • Sat, June 26, 12-4pm The Jazz Street Stage provides an excellent opportunity to sample some music you may not be familiar with for the best price going—i.e., for free. Two acts you may want to make a particular point of catching are the Grant MacEwan Community College Outreach Big Bands. "They're both a full big band with rhythm section and horns," says Brenda Philp, arts outreach manager at GMCC. "The idea is, it provides a great opportunity for people who are talented musicians but rather than choosing music as their vocation they have chosen other pursuits such as law or medicine. They play in the band to fulfill their musical desire."

The bands are named, rather conventionally, after their weekly rehearsal dates: to wit, the Tuesday Night Band and the Wednesday Night Band. But the music promises to shake up convention. Craig Brennan, director of the Wednesday band (and who you may be familiar with from the Brennan Brothers) says audiences can expect "all sorts of music from big band swing to modern big band. We might play 'Jump, Jive an' Wail'—you know, the Gap commercial tune, and other old standards." —DANIELLE ZYP

Jeff Hendrick Group

Jazz Street Stage, Sat, June 26, 5-9pm • O'Byrne's, Sat, June 26, 10pm • Backroom Vodka Bar, Wed, June 30, 9pm • Opening for Liquid Soul, Westin Ballroom • Fri, July 2, 8:30pm At a first glance at this year's Jazz City programme, fans of Jeff Hendrick might be disappointed; last year, he opened for the Philosopher Kings, and this year he's only listed as the "Jeff Hendrick Group" on the Jazz Street Stage and the "Jeff Hendrick Experience" at the Backroom Vodka Bar (the name change was a whim of the club's owner, laughs Hendrick).

But just as jazz tends to be free-form and improvisatory, so do jazz schedules—after the programme was printed, Hendrick learned he'd been invited to open for Chicago's celebrated Liquid Soul.

Whether it's a "Group" or an "Experience," Hendrick's ensemble is quite different in character than the one that enthralled audiences last year, due to the addition of backup singers Dianne King and Johnny Collins. Hendrick says the duo "bolster" the group's sound, adding that he's eschewed instrumentals for an almost 100-per-cent-vocal repertoire.

And that repertoire should complement Liquid Soul's urban-jazz-funk well; Hendrick calls his style "neo-classic soul," a crossover of R&B and pop/hip hop that combines old-school live instrumentation with intelligent lyrics and contemporary overtones; it's the sort of stuff being released by Motown Records's Kedar division, which names Erykah Badu and Chico DeBarge among its artists. —DAVID GORIEL TAYLOR

Andrew Glover

Pradera Lounge • Sat, June 26, Mon, June 28, 5-9pm Andrew Glover has been a career musician for nearly 20 years. In addition to playing solo piano at this year's Jazz City Festival,

he will also be appearing with Paz-Zport and the Jack Semple R&B Band. His own material will be a selection of standards and originals.

Glover is also a well-travelled musician, playing regular engagements at the Banff Springs Hotel and steady-as-she-goes gigs aboard the Edmonton Queen Riverboat to countless other venues. He's also played extensively with many Edmonton jazz personalities. His motto: "You pay, I play." —YURI WUENSCH

iBomba!

Opening for iCubanismo, Winspear Centre, Sat, June 26, 8pm • Iron Bridge, Sat, June 26, 12:30-3pm iB's a very special Jazz City for local Latin group iBomba!—the band will be the opening act for Cubanismo. "In my opinion," says iBomba's Mario Allende, "there has never been a Latin band this good at Jazz City." The boys of iBomba made the acquaintance of some of the Cubanismo musicians during a recent excursion to Havana. (Allende, Rubim de Toledo and Chris Andrew all spent part of last winter studying and hanging out with Cuban players.) "And," adds Allende, "Cubanismo's Carlos del Puerto Sr. taught at the Banff Centre's Afro/Cuban workshops."

"This opportunity is 'scary good,'" laughs Allende, "because we idolize Cubanismo." A more genuine recommendation would be hard to find anywhere else in the festival. —GARY MCGOWAN

iCubanismo!



With iBomba! opening • Winspear Centre • Sat, June 26, 8pm Cuban imports are hard to come by in the United States—just try and track down a Montecristo south of the border and you'll know what we mean. But that's not the case with Latin powerhouse iCubanismo, a band that's made an indelible mark on the music world in just a few short years.

In fact, the 15-piece outfit is a bit of an anomaly—they remain loyal to the traditional rhythms of Cuba without getting lost in nostalgia, and they have forged ahead without adopting the new timba style popular in the country these days.

iCubanismo is a band all its own. "Cuban music has a variety of rhythms and there is the presence of different roots from all over the island," says charismatic bandleader/trumpeter Jesús Alemañy in his thick Cuban accent. "The influences create very different musical styles... It represents our own cultural differences."

Alemañy says that music is an extremely important part of Cuban culture. If that's the case, then iCubanismo itself would also be a key component of that culture, seeing as their popularity has stretched far beyond North America into Europe and the far East. Part of the reason for the band's popularity is their torrid schedule, which has seen them record three CDs in three years, the latest being *Reencarnación*.

"That was the idea, to make one disc a year. But that was the deal we had with our record label, too," admits Alemañy with a chuckle. —DAVID DiCENZO

Bill Emes Tribute



With Owen Howard, John Stetch and Sheila Jordan • Yardbird Suite • Sat, June 26, 8pm The untimely death of piano player Bill Emes was keenly felt in the local jazz community. So when Jazz City director Marc Vassey approached Edmonton ex-pat Owen Howard about creating a tribute to Emes in this year's Festival, Howard said yes immediately.

"Bill was one of the first musicians to give me a chance to play," remembers Howard. "He pretty much hired me right out of high school." Howard continued to play with Emes whenever he returned to Edmonton from his New York City home. That connection made Howard a natural to review Emes's body of work and create the tribute.

"I was familiar with most of his music, but I came across some stuff I didn't know existed," says Howard. "He wrote some very lyrical pieces which you'd expect from a piano player, but he also wrote some pieces where the rhythm came to the fore in an Ornette Coleman kind of way."

Howard has created a program that he feels will do justice to the Emes legacy. "We've got three horns and four pieces in the rhythm section," he says, "and Sheila Jordan is supplying the vocals." —GARY MCGOWAN

Decidedly Jazz Danceworks presents Soul Jugglers



Shoctor Theatre, The Citadel • Thu, June 24-Sat, June 26 Every year, Calgary's Decidedly Jazz Danceworks unfurls an exciting new program of jazz that goes far beyond anyone's expectations (no shades of *Solid Gold* here), so it's only natural for them to be included in the annual Jazz City Festival. And what have they got up their sleeves this year? Try a circus tent, stilt-walkers and a trapeze.

"This is our biggest production ever," says dancer Jason Stroh of *Soul Jugglers*. "It's really different from anything DJD has done before. For starters, there's a storyline that runs throughout the entire evening, following the character of 'Little One,' a clown who is enticed into a funhouse maze by a trickster. Audiences are really enjoying it here in Calgary because it's high-energy and character-driven."

To ensure the dancers truly captured the soul of the circus, artistic director Vicki Adams Willis brought in a variety of specialists to teach their

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Jazz City

Continued from previous page

art, including trapeze artists from Cirque de Soleil. Beginning in February, the DJD studios were transformed into a veritable funhouse, complete with trapeze, ropes, stilts and juggling balls. *Soul Jugglers* also calls upon the dancers' acting skills, as each of the 11 dancers must remain in character throughout the show—something they've never had to do in a DJD production before.

As if life under the big top weren't colourful enough, an eight-piece band led by Tommy Banks accompanies the dance with New Orleans "funk fusion" jazz. Step right up, because this is sure to be one unforgettable show. —ALEXANDRA ROMANOW

Wine, Women & Song



Opening for the Oliver Jones Trio • Westin Ballroom • Sat, June 26, 8:30pm Wine, Women & Song started out as a one-off gig at the Catalyst Theatre last summer, a chance for local chanteuses-about-town Anna Beaumont, Dianne Donovan, Sue Moss and Rhonda Withnell to pool their talents, to mix it up, to roll the dice and see what happened.

Well, the dice obviously came up sevens. They sold out the intimate Old Strathcona venue and received an enthusiastic response—now, a year later, they're the opening act for one of the most-anticipated and highest-profile shows in this year's Jazz City festival, the Oliver Jones Trio's farewell tour.

The varied backgrounds of these women—Withnell's funk, Moss's and Donovan's jazz and Beaumont's folk/pop—might make for a disparate combination, but it also adds up to a wealth of inspiration, and should make for a performance filled with variety but with the common thread of four of the most talented women Edmonton has to offer. —DAVID GOSIEL TAYLOR

Oliver Jones Trio



Westin Ballroom • Sat, June 26, 8:30pm It's been quite an impressive ride for Oliver Jones. One of the most respected jazz musicians in Canada, Jones has earned enough honours to fill a trophy room... twice. Sure, that Juno (1986) looks nice on the mantelpiece, but then again, it pales in comparison with his Order of Canada.

But Jones's career hasn't been about hardware—it's been about playing scintillating jazz. And after spending a lifetime in the biz, he's prepared to walk away. Yes, Oliver Jones's current tour across Canada will be his last. Ever.

"This wasn't really a fast decision," the master pianist explains. "It's been brewing for the last four or five years. I started to cut back and went from playing about 100-plus shows to about 20."

"There was a lot of travelling and a lot of wonderful years. Sixty years is a long time to do anything—but I'm looking forward to retirement."

Jones may stop performing, but he'll continue to be a fixture in the jazz world, acting as a kind of ambassador for the Canadian jazz scene. He maintains that nothing will coax him into playing again, not even invites from the Prime Minister, for whom he has performed many times. No, the new Jones will give up improv solos for a PR role. "I hope to get out and see many young artists and join some committees to help promote the wonderful jazz in this country," he says.

Jones says he wants to thank all the great Canadian audiences who have supported him for so long. He'll miss the relationships and friendships, but there's a world beyond the stage.

"I've moved into the modern era now," he says. "I have e-mail." —DAVID DICENZO

Kent Sangster



Yardbird Suite • Sat, June 26, 11:30pm "It isn't bebop, that's for sure," laughs saxophonist Kent Sangster. His approach to jazz is contemporary, but best suited for a smoky room well past midnight. For over 20 years, Sangster has refined his sound, eventually forming an acoustic quintet to showcase his ideas. Last year Sangster and his group embarked on a cross-Canada tour and found time to record a CD entitled *Keeping the Spirit*. The disc won him a couple of ARIA awards last month, one for Best Jazz Artist and another for Best Instrumentalist.

"It's flattering," he admits. "But it's not what I'm after." —DAVE JOHNSTON

Sunday, June 27

Fat Tuesday



Jazz Street Stage, Sun, June 27 & Fri, July 2, 12-4pm • O'Byrne's, Sun, June 27, 10pm & Mon, June 28, 9pm Dave Babcock, a saxophonist and vocalist with Fat Tuesday, describes the group's music as "Gulf Coast style." Besides Babcock, the quintet features Jason Cody on accordion and vocals, Greg Smith on guitar, Ruben de Toledo on electric bass and Lyle Molzan on drums. Fat Tuesday performs a variety of material in many styles including Tex-mex, Zydeco, Cajun, and Latin.

In addition to being musicians and arrangers, Fat Tuesday's members have had to become ethnomusicians.

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Jazz City

Continued from previous page

colists. They assiduously research the styles they perform, but they also feel comfortable reinterpreting and fusing many different musical genres. A Cuban bass line with Cajun accordion? Why not? Their experimentation is paying off—their demo CD was recently rated number one on CJSR's weekly alternative chart. —KENT WALKER

Pazzport



Jazz Street Stage • Sun, June 27, 5-9pm & Wed, June 30, 12-4pm With luck, the sun will come to Jazz City this year. Hopefully, it will also accompany Pazzport's performance at the Jazz Street Stage. Their brand of electric-jazz fusion is just the thing to listen to as you lie back and soak up the rays.

Ike and Iggy's was once home to a regular Wednesday night jam session. The bar is now gone, but Pazzport lives on. Former regulars might recognize drummer Steve Hoy, keyboardist Andrew Glover and guitarist Trevor Dunn. The new face in the lineup will be John Taylor, who is filling in for Paul Shihadeh on bass. —YUMI WUENSCH

S & M

Urban Lounge • Sun, June 27, 9pm Despite its provocative title, the Urban Lounge's "S & M" nights are supposed to be soothing. (It stands for "Sinatra & Manhattans"—and there's nothing less "walk on the wild side" than a drink with a maraschino cherry in it.)

"People don't want their ears blown out on a Monday night," says drummer Steve Hoy, who, along with keyboardist Andrew Glover, bassist John Taylor and various guest artists, plays the acoustic swing music that makes S & M such a nice, calm evening out. But with a Sunday night booking and the sultry Dianne Donovan as guest vocalist, things may become positively untamed. —PAUL MATWYCHUK

Pat Metheny Trio



With Larry Grenadier and Bill Stewart

art • Winspear Centre • Sun, June 27, 9pm Some musicians inspire quiet devotion, but a posting to the alt.pat.metheny newsgroup recently proclaimed, "Pat Metheny is GOD!!!!" However, several follow-up posts soon appeared, explaining that Metheny is *not* a god, but a musician, and that putting another person, no matter how talented, upon a pedestal can only lead to disappointment and cynicism. You don't find that kind of eloquence in the Ricky Martin newsgroups, that's for sure.

But it's hard not to be awed by Metheny's accomplishments. The guitar virtuoso played a gig with Herbie Hancock when he was 16, taught a course in electric guitar at Miami University when he was 19, joined vibraphonist Gary Burton's band when he was 20 and recorded his first album as a leader, the acclaimed trio outing *Bright Size Life* with Bob Moses and Jaco Pastorius, when he was 21. (Reviewers praised him for his "maturity.") His last seven CDs have won seven straight Grammys, mostly in the Contemporary Jazz and Fusion categories.

"That 'fusion' label is the bane of my existence," Metheny says. "It's a term no musician uses, just a term that applies to the blanket surface of what a musician does." He's back in a trio setting for his Jazz City performance with bassist Larry Grenadier and drummer Bill Stewart. Stewart played with Grenadier on his 1997 disc *Telepathy* and with Metheny on '93's *I Can See Your House From Here*, but this is the first time in years Metheny has toured with a trio instead of the larger "Pat Metheny Group." "They're sort of like me," he says of his sidemen. "They don't have any stylistic bias—they can do everything from free-form jazz to more groove-based music. I think we'll be able to do the kind of wide-ranging things the Group could, but in a more stripped-down and intimate way."

It'll still have an unmistakable Metheny imprint, though. "It's impossible for musicians to emulate the sound of another musician," Metheny says. "If you want Miles Davis, you can't listen to a tribute disc; you have to listen to a Miles Davis record. I really feel the best music in the jazz zone—Trane, Burton, whatever—is people talking about their thing, and what matters to them. That's the only thing all jazz has in common: people playing their thing, all connected to this mysterious, liquid lineage." —PAUL MATWYCHUK

Monday, June 28

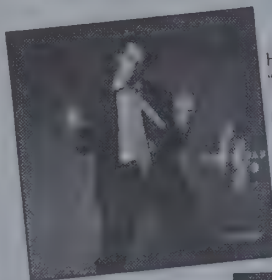
Jack Semple R&B Band



Jazz Street Stage • Mon, June 28,

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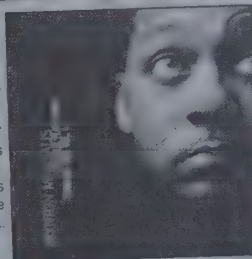
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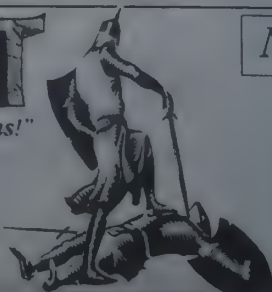
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Jazz City

Continued from previous page

12-4pm & Tue, June 29, 5-9pm Regina a hotbed of rhythm and blues? Well, it's produced Joni Mitchell, Colin James, Buffy St. Marie and now, Jack Semple. Semple's new CD, *Saskadelphia*, combines the raw soul of traditional blues music with a distinctly Canadian sound, and is certain to be a highlight of Jazz City. Once christened "Canada's hottest new guitar player," Semple has electrified audiences across Canada with his carefree attitude, occasionally out-Hendrixing Jimi Hendrix. The passion he has for music is matched by his vow to play the guitar his way—Semple doesn't bend to the will of (the often conservative) record companies. —Nicola Simpson

Dawn Chubái



Big Daddy's • Mon, June 28, 8pm
 Singer Dawn Chubái must spend an awful lot of time gazing sadly out of windows and watching the world pass by.

Her debut CD, *New Chapters for an Old Book*, is filled with wistful ruminations about nature and the state of the weather: "How High the Moon," "Summertime," "Blue Skies." Even Louis Armstrong's "What a Wonderful World" comes out sounding so melancholy that you wonder if Chubái means the title ironically.

Audiences at this young vocalist's performances feel much different, however; her sure command of the "great American songbook" is nothing short of elating. —PAUL MATWYCHUK

John Nugent Quintet



Westin Marlboro Room • Mon, June 28, 9pm John Nugent has a burning need to play at any given opportunity. Originally from St John's, Newfoundland, the saxophonist has earned fame for his aggressive, no-nonsense approach to jazz music. Since relocating to New York City, Nugent has electrified audiences with his talented

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band of musicians—he made his last journey to Edmonton's Jazz City back in 1997 to promote his fierce debut recording, *West of Flatbush*. Nugent returns this year with a new band and a new disc, *Taurus People*, and will no doubt burn the hearts of straight-ahead jazz fans once again. —DAVE JOHNSTON

Håkin Rydin Trio with Kim Parker



Beaver House • Mon, June 28, 11pm
 Of all the Jazz City shows taking place at the Beaver House, this one, the most conventionally "jazzy" of the five, will be the only whose repertoire consists mostly of standards and well-known jazz compositions. It will swing, it will be about the interpretation of great songs and it will be about the articulation of an artist's personal voice.

Kim Parker has been exposed to jazz and jazz icons since her youth. She grew up in households where Charlie Parker and Phil Woods were the father figures. Those musicians' influence can be heard on her recordings for the Soul Note and Four Leaf labels, which have been noted for their interpretive inventiveness.

Parker will be accompanied at Jazz City by the Swedish Håkin Rydin Trio. The group originally hooked up with the singer almost 12 years ago, recording the critically acclaimed CD *Beautiful Friendship* in 1996. This show promises to be treat for the jazz fan with relatively traditional tastes. —KENT WALKER

Tuesday, June 29

Renee Rosnes Trio



Part of An Evening with Blue Note • With Renee Rosnes Trio and Charlie Parker & Leon Hunter • Shoctor Theatre, The Citadel • Tue, June 29, 7:30pm If you think Dennis Miller does a good rant, you haven't seen the improvised musical "rants" of singer Kurt Elling. Elling is one of the masters of "vocalese"—the stylized, lyrically inventive form of jazz singing popularized by Eddie Jefferson and Lambert, Hendricks & Ross.

"Because it's fun," says Elling when asked why he chose this particular idiom. "It's fun to sing what Wayne Shorter and Herbie Hancock and Freddie Hubbard played. These are magical, beautiful musical lines. It's great to tell a story of your own making that these melodies inspire in you."

Elling uses a lot of hep cat lingo (when I ask him how he's feeling, he says, "Swingin', man"), but it's no pose. "I'm from Chicago," he says, "and a lot of the cats I hang around really talk like this. I wouldn't be singing like this if it wasn't part of people's thing." In fact, it's Elling's style.

Hancock. "It was actually Herbie Hancock management that suggested we do the duet," says Rosnes, "and I didn't even think it was a possibility."

Rosnes, who is originally from Vancouver, made the move to New York City on a grant from the Canadian Council of the Arts in 1986. "When I went there originally I never planned to stay there," she says. "I didn't have stars in my eyes. I was really going just to live there for a year, soak it in, take lessons and study the music." The volume and quality of work she was receiving made staying an easy decision to make.

Rosnes found the jazz scene in New York is, obviously, worlds apart from the one in Vancouver. "So many jazz musicians call it home," she says, explaining that she would never have had the opportunity to work with so many of her illustrious collaborators had she not made the move.

Since the move, much has changed within the jazz community. For Rosnes, the most notable change has been the passing of so many jazz legends, which has also altered the way in which up-and-coming jazz musicians make their mark on the music.

"Back in the day, you made your mark by working with the master, who would kind of take you under their wing and groom you," she says. "Young musicians coming up don't have that outlet to hone their craft anymore, so they're kind of forced to get out there and form their own bands and sign major label deals without any of that kind of experience." Ultimately, she says, the bottom line is the quality of the music.

"I was never on magazine covers and I wanted to earn credibility based upon my own merit. I'm comparing myself to people who grab the spotlight immediately and then two years down the road you say, 'Whatever happened to that person?'"

Commitment and talent have been the keys to Rosnes's success. "No matter what kind of media attention I'm getting," she says, "hopefully it's good. All I can do is do my best and stay out here." —YURI WUENSCH

Kurt Elling Quartet



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Jazz City

Continued from previous page

ere sense of pure romance—many of his songs are unabashed tributes to his wife Jennifer—that's earned him devoted following. "I'm just trying to communicate what really belongs to me," he says. "I'm a writer. I write about what I believe in, what I really hear." —PAUL MATYCHUK

Charlie Hunter and Leon Parker



Part of An Evening with Blue Note • With Renee Rosnes Trio and Kurt Elling Quartet • Shochor Theatre, The Citadel • Tue, June 29, 7:30pm The simplicity of their CD title, *Duo*, says it all. When eight-string guitarist/bandleader Charlie Hunter pumped into drummer Leon Parker on the street in Brooklyn, their chance encounter and ensuing conversation led to a recording session and a mutually rewarding meeting of these two musically astute minds.

"We talked for quite a while about music in general and then what I had in mind," Hunter said about the genesis of his partnership with Parker in a recent PR interview. "He wasn't very familiar with my albums, which was a good thing because we developed a style of playing together that wasn't built on preconceived notions."

"Oh man," Hunter continued, "Leon is a genius. Hooking up with him made my playing so much better. He's so honest in his drumming and brings 150 per cent to the music. His timing is perfect, and he has great ears. He plays all the right things. It was an inspiration to play with him."

Their recently released collaboration spans the gamut from bluesy shuffles to step-grooved funk, with a few standards thrown into the blend. Expect to hear it all, with distinct solo flourishes from Hunter and Parker rounding out the show. —DAN RUBINSTEIN

Tanya Kalmanovitch Trio

Opening for Jesse Cook • Winspear Centre • Tue, June 29, 8pm There is a wealth of different feelings an individual can experience while listening to jazz. There's a sense of calmness; at other times it's a wave of exhilaration... sometimes, the music can even make you sad. So what does a jazz artist like Tanya Kalmanovitch feel when she gets the chance to perform standards on stage?

"Panic," the violinist/violist points out. "Anybody who tells you anything different is lying."

Kalmanovitch has played many other forms of music before, including Celtic and folk, but jazz gives her something she can't get from other genres: freedom of expression.

Not to mention the freedom to grow up.

"You can make huge mistakes... and call it improvisation," she laughs. One of the great things about the music is that it's never done. What really makes it endlessly fascinating is the interaction between players. You're always responding to what others are doing—feeding off one another. Yeah, music is one thing you feel. The other is inventiveness."

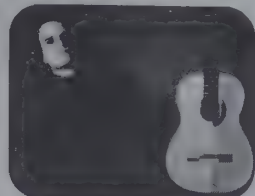
The Calgary native has come a long way (throw in Juilliard graduate

and a Masters degree in the History of Psychology on her résumé) from the 16-year-old kid who used to trek down to the Banff Centre to catch up with some old jazzhounds.

"I would sneak in the clubs underage and talk to these guys from all over the world," she says. "The music drew me in. It had become a dream of mine to play jazz... It still is."

Perhaps the talented Kalmanovitch will try her hand at comedy next. —DAVID DICENZO

Jesse Cook



With Tanya Kalmanovitch Trio opening • Winspear Centre • Tue, June 29, 8pm Some people, it seems, are destined to do what they do. By the time he was three years old, traipsing around southern France and Spain with his filmmaker father and model/journalist mom, Jesse Cook was already accompanying his mother's flamenco records with his toy guitar. His parents had moved from Canada to Europe to pursue their artistic dreams; in Paris, they gave birth to a son who apparently had dreams of his own.

When the family returned to Canada, Jesse was promptly enrolled in the Eli Kassner Guitar Academy at the age of six. From there, he blazed through Toronto's Royal Conservatory Music, York University and the Berklee College of Music in Boston before heading back to Europe to rediscover the mystical flamenco of his childhood, winding his way to a rooftop jam session with the Gipsy Kings in Arles, France while still just a teenager.

Since then, Cook has released three successful, albeit similarly-titled discs (*Tempest*, *Gravity*, *Vertigo*), reaching the upper echelons of *Billboard's* world music charts. He's also performed to critical acclaim at the Montreal Jazz Festival, opened for the Chieftains in the U.S. and picked up a pair of Juno nominations in the Instrumental Artist of the Year category.

"I'm experimenting with 'rumba flamenca,' introducing it to different musical traditions from around the world," Cook has said. "And though sometimes the music produced is a completely new hybrid, my goal is always to make these unions sound so organic that they're almost familiar, as if a lost folk tradition was rediscovered." —DAN RUBINSTEIN

Russell Malone Quartet



Westin Marlboro Room • Tue, June 29, 9pm Russell Malone has received most of his exposure at the side of very mainstream smooth-jazz vocal stylists—he's a longtime associate of Harry Connick Jr., and he's also Diana Krall's guitarist of choice. (He was terrific during her "tribute to Nat King Cole" Jazz City gig a few years ago, where his evocation

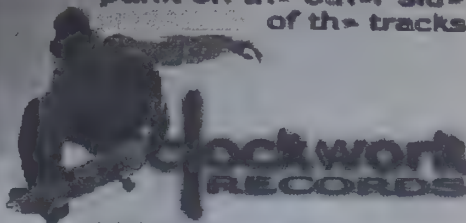
of Oscar Moore's lighter-than-air guitar-picking style was nothing short of uncanny.)

But Malone's range of influences is much wider than the jazz standards favoured by Connick and Krall. He grew up in Georgia idolizing country guitarists like Chet Atkins, Roy Clark and Johnny Cash, imitating their records on a toy guitar. One reporter described a game of "Name That Tune" he once played backstage with Diana Krall—his unexpected song choices included Billy

SEE NEXT PAGE

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punk on the other side of the tracks

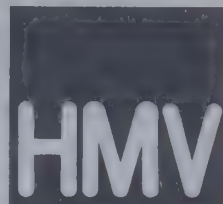


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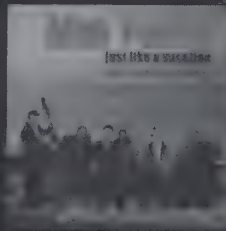
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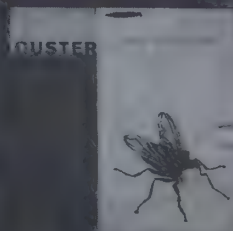
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WED. JUNE 30

Steve
Pineo

THURS./FRI.
JULY 1 & 2

Curtis
Grambo

Jazz City

Continued from previous page

Joel's "Leave a Tender Moment Alone," Herb Alpert's "Rise" and Earth, Wind and Fire's "After the Love Is Gone."

"Guys in my generation neglect learning songs," Malone has said. "They come with this condescending attitude, wondering if the audience is qualified to hear their music." Malone believes you can mix accessibility with artistry: "Melody and beauty" he says, "will never go out of style." —PAUL MATWYCHUK

The Ravens



Elephant & Castle • Tue, June 29, 9:30pm The Ravens (drummer Bill Hobson, guitarist Barrie Nighswander and Chapman stick virtuoso Dale Ladouceur) call their music "folk-rock psycho-jazz"—which means, depending on your definition of "psycho," that jazz is only 1/3 or 1/4 of their sound. Nevertheless, Ladouceur says, the trio is excited to be part of Jazz City even though she's alarmed at the rising cost of concert tickets. "I don't like the way it's getting progressively more difficult for common people to see musicians," she says. Could the Ravens, who are playing in an affordably priced club setting, be the common man's jazz trio? —PAUL MATWYCHUK

Tobias Delius 4-Tet with Han Bennink



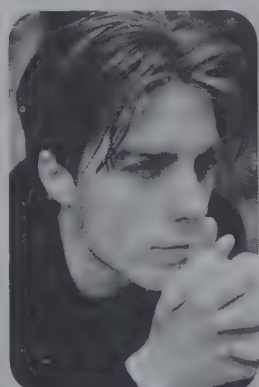
Beaver House • Tue, June 29, 11pm What can I tell you about these guys that would inspire you to go and see them? That Han Bennink is one of the most sought-after drummers in the world? That Trsitian Honsinger, the 4-Tet's cellist, has played with many of the founders of improvised music, including Cecil Taylor and Derek Bailey? Both statements are true. Should I appeal to your national pride by telling you about the opportunity to see Canadian Joe Williamson playing bass with an all-star international lineup? Or should I simply talk about the group's leader, Tobias Delius—his genius as a composer, not to mention his possible genealogical connection with English composer Frederick Delius? No—all I'll do is tell you that four guys are performing June 29 and that no one knows exactly what will happen. There's a remote possibility that the show will stink. But it also might be the most incredible musical experience you'll ever have. Personally, I'd advise you to wager your 20 bucks on the 4-Tet; hey, you probably lost more betting on *The Phantom Menace* and *The Spy Who Shagged Me* this summer, anyway. —KENT WALKER

Wednesday, June 30

Bill Richards

Pradera Lounge • Wed, June 30 & Thu, July 1, 5-9pm Piano player Bill Richards has been ticking the ivories ever since he was a kid. He started playing professionally in 1975, moving from rock into jazz in the '80s, he says, "because of a fascination with improvisation." At this year's Jazz City, he says he'll be playing standards "as 'vehicles for improvisation,' as Dizzy would say." Richards loves the piano because, he explains, "Harmonically, it's all there: you can emulate various kinds of ensemble textures, you can comp a rhythm section and play lines like a lead player. It's an instrument in which the exploration is endless." —DANIELLE ZYP

Kyle Eastwood Quintet



Opening for Cowboy Junkies • Winspear Centre • Wed, June 30, 8pm Let's get this over with immediately: Kyle Eastwood is Clint Eastwood's son. He starred alongside his father in 1982's *Honkytonk Man* and was part of the orchestra that performed the score to *Unforgiven*. His father is a famous jazz fan, and Kyle is a jazz musician—he plays bass. He even has the same lean face and crinkly-eyed smile as his father.

But his debut CD, *From There to Here*, makes it clear that the younger Eastwood has an approach to jazz that borrows from many sources but still seems fresh and idiosyncratic. The eclectic disc features swinging, large-group "cool jazz" ("It was a great experience recording those tracks," Eastwood says. "We had the Gil Evans sound in mind."), small-group cookers (e.g., "Da Da Ba Ba Nu Nu"—Eastwood's infant daughter came up with the title) and covers of soul tunes like Timmy Thomas's "Why Can't We Live Together?"

Indeed, the most effective cut on the CD is the most unlikely one: Marvin Gaye's "Trouble Man" as interpreted by quintessential folkie Joni Mitchell. "It was my idea to do the song," Eastwood says, "and originally we were just going to do it as an instrumental. But Larry [Klein, Eastwood's producer] happened to mention to Joni that we were going to record it. And she said how it was one of her favourite Marvin Gaye songs... It all sort of happened by chance, but it turned out well, I thought."

Eastwood's quintet has been playing together for the last six or seven months, with regular engagements in New York, a European tour and a weeklong stint in Toronto under their belt. Don't be put off by Eastwood's famous lineage, though; this would be a cooking band even if its leader were... well, a man with no name. —PAUL MATWYCHUK

Cowboy Junkies



With Kyle Eastwood Quintet opening • Winspear Centre • Wed, June 30, 8pm Cowboy Junkies lead vocalist Margo Timmins knows her band isn't a jazz group by any stretch of the imagination, but she's not asking any questions. "I really don't know why we were asked to play [Jazz City], but we thought, 'Why not? It'll be fun to play to a slightly different audience.'"

Pop music fans know the Cowboy Junkies' music has a brooding, ethereal sound that remains refreshingly different from most Top 40 music—but they're completely untested as a jazz entity. "Well," offers Timmins, "folk festivals have really branched out over the last 10 years or so—they have rock bands and blues bands now, so I think it's just a way to offer a broader range of sounds, and I think we have something to offer jazz fans."

For Margo and the rest of the group, the four separate Jazz Festivals they'll play across Canada are, in a way, merely four more stops on a summer touring schedule that will see them make their way across Canada and into the States, where numerous other dates are already booked.

Timmins doesn't think the band will alter their singular style, although she mused, "Maybe we'll take an old jazz standard apart and do it our way... In a way, there's a lot more freedom playing inside a jazz environment. We'll see how it goes. It should be fun." —T.C. SHAW

13 Ways



Yardbird Suite • Wed, June 30, 8pm In a roundabout way, a Wallace Stevens poem caused the return to Edmonton of Grammy-nominated pianist Fred Hersch.

Hersch had the idea to do a musical interpretation of Stevens's poem *13 Ways of Looking at a Blackbird*, and the Cincinnati native ended up collaborating with clarinet player Michael Moore (also a member of Trio Clusone) and drummer Gerry Hemingway (who used to lead a quartet which featured trombonist Ray Anderson).

Hersch has played the festival twice. This time he will attack a range of styles, widening his repertoire beyond the introspective ballads he is best known for. —KEN ILCISIN

Metalwood

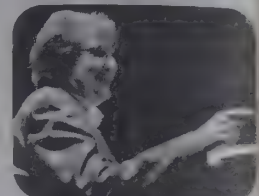


O'Byrne's • Wed, June 30 & Thu, July 1, 9pm Metalwood has two junos to its name; the first, for Best Jazz Record, came only a year after the

band was formed by Chris Tarry (saxophone) and Ian Froman (drums). After touring together for a few years in a different band, the pair decided they wanted to do something more groove-oriented. Brad Turner (keyboards, trumpet) and Mike Murley (saxophone) were drawn into the fold and the band was off and running.

The latest coup for the band was a write-up in *Down Beat*. Despite the stateside recognition this should get the band, however, the boys plan only to do some east-coast American dates in the near future, as they continue to slowly and patiently build up their fan base. —KEN ILCISIN

Stan Tracey Quartet



Westin Marlboro Room • Wed, June 30, 9pm Stan Tracey plays piano. He has done so for much of his life. That may not seem terribly interesting in and of itself, but it's the way he plays it that has propelled him into the jazz elite.

At the age of 16 he played his first professional gig, and soon he found himself in the heart of Britain's jazz community. During the 1950s, he became an influential part of London's jazz scene, leading to a number of gigs with the likes of Ben Webster, Roland Kirk, Stan Getz and Sonny Rollins through his tenure with the legendary Ronnie Scott.

Over the past 20 years, Tracey's piano technique has developed into a compelling blend of Thelonious Monk's percussive style and Duke Ellington's lyricism. With the rest of his quartet—saxophonist Bobby Wellins, bassist Andy Clejdyert and drummer Clark Tracey—the pianist has proven on countless occasions that he is a singular talent rivaling the greats of jazz history. His arrival at Jazz City is a historic moment, and Tracey will prove that there's many more miles left in his long career.

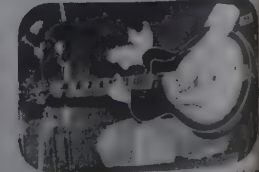
If you hear the sound of swinging London, it's because you're hearing the man who created it. —DAVE JOHNSTON

Boodram, Austin & Dust

Elephant & Castle • Wed, June 30 & Sun, July 4, 9:30pm Debbie Boodram "Boodram, Austin and Dust" sounds like the name of one of the law firms Tom Wolfe invented for his novel *A Man in Full*, but in fact it's the jazz combo headed by singer Debbie Boodram. And the closest Boodram has come to associating with lawmakers are the two performances she's given before Jean Chrétien at the yearly Prime Minister's Dinner.

Her performances are heavy on jazz standards, but you shouldn't underestimate the influence gospel singing has had on her vocal style; she once wrote, directed and performed in a gospel revue called *Gospel As You Like It*. —PAUL MATWYCHUK

Vertrek Ensemble



Beaver House • Wed, June 30, 11pm

SEE NEXT PAGE

Jazz City

Continued from previous page

Improv is not just for *TheatreSports* junkies. For Edmonton's Vertrek Ensemble, improv is life.

The Ensemble has made creating freely improvised music a kind of secular religion. Together, Vadim Budman (guitars and cornet) and Ron de Jong (drums, percussion, miscellaneous doodads) celebrate the dialogue which naturally occurs between musicians who aren't bound by compositions or arrangements; all of their music is "composed" on the spot. Music of this kind has its roots in the forward-thinking work of jazzmen like John Coltrane, Cecil Taylor and Ornette Coleman almost 40 years ago.

But don't confuse Vertrek's music with jazz or free jazz. When they play, they create a new kind of music; they don't swing. Their music is most directly inspired by the music of Derek Bailey, Evan Parker, Han Bennink and other artists who flourished mostly in Europe since the '60s and '70s. Now in its fourth year, Vertrek (the Dutch word for departure) has added a new recording with Derek Bailey entitled *Departures* to their list of accomplishments.

Vertrek is the kind of group you should see perform at least once a year. Their music is challenging and watching their dialogue is a treat. —KENT WALKER

Sandro Dominelli



Yardbird Suite, Wed, June 30, 11:30pm • Jazz Street Stage, Sat, July 3, 5-9pm "I'm just doing my own thing," insists Sandro Dominelli. While many musicians have to take up a day job, Dominelli gets as many gigs as he can. In addition to his spot with Red's Rebels, he is also a first-call drummer for other performers, including Vivianne Cardinal and Kent Sangster. It's not that common for a sideman to step into the limelight, but when Dominelli joins his jazz quartet, leading them through a repertoire of original material and standards, his versatility shines through. Variety is the spice of life, indeed. —DAVE JOHNSTON

Thursday, July 1

Les Gitans Sedentaires

Jazz Street Stage • Thu, July 1, 12-4pm "This kind of music has been ingrained in pop culture," explains Mark Peetsma, bassist for Les Gitans Sedentaires. Along with guitarist Alain Legault, clarinet player Hillary McGregor and violinist Jessica McGregor, Peetsma has re-introduced eastern European folk music to their native Montreal. Their material is a combination of klezmer music, gypsy melodies and Jewish folk songs, performed acoustically. Since the group's inception, they've played clubs and weddings alike, and they look forward to bringing their music to Western Canada for the first time.

"We're also playing at my sister's wedding," laughs Peetsma. —DAVE JOHNSTON

Paragon

Jazz Street Stage • Thu, July 1, 5-9pm Prog-rock/jazz-fusion trio Paragon couldn't believe their good fortune when they landed a Canada Day slot in Churchill Square. "We were just thrilled," says bassist Ian Hunter. "The place will be just packed—whatever's onstage then just gets a tremendous audience."

The question is, what percentage of that crowd will be jazz fans? But Paragon is up to the challenge. "The role of any musician," Hunter says, "is to reach an audience. If we capture the attention of someone new for even a couple of minutes, we've done our job."

Paragon has a CD out, 1997's *Flux*, but their Canada Day gig will focus on material from their upcoming release, *Outside the Spectrum*. And Hunter feels confident about it: "It's very strong material," he says. "We hope it'll turn a few heads." —PAUL MATWYCHUK

Jamie Philp & Gary Myer

Il Portico • Thu, July 1, 6-10pm Jamie Philp and Gary Myer have been playing guitar together since their teens—that is, for nearly a quarter of a century. Their set includes bossa novas as well as the music of people like Bill Frisell, John Scofield and John Abercrombie. A collection of modern jazz and standards fills their repertoire.

The two have also begun performing under the moniker "The Hawaiian Dreamers." Philp says a certain Hawaiian influence might surface in their Jazz City gig, but he laughs that they wouldn't want to go over the top with "Tiny Bubbles" or anything like that. —YURI WUENSCH

Jessica Williams



Yardbird Suite • Thu, July 1, 8pm Jessica Williams has been a favourite with audiences for years. Since her first professional gig with the Philly Joe Jones Quartet (while she was still in her teens), the Baltimore native has delighted audiences and continued to grow as an artist. Her 25 CDs as a jazz pianist and leader are only a small part of her extraordinary career. She's played with such notables as Dexter Gordon, Art Blakey, Woody Shaw and Tony Williams. *Jazz Times* calls her "a pianist of technical brilliance and a musical thinker of originality, complexity, humour and extraordinary drive." She constantly surprises, breathing new life into standards like "Mack the Knife" and "Willow Weep For Me." Her music is consistently unique and creative, pleasing audiences around the world. And I do mean the whole world. She tours throughout the year, racking up almost two dozen professional engagements in the last year alone. Alberta certainly seems to inspire Williams; her marvelous 1994 solo album *Arrival* (which features a heart-stopping version of Pharoah Sanders' "The Creator Has a Master Plan") was recorded in a Calgary studio during a two-day engagement there. —NICOLA SIMPSON

Kendra Shank Quartet



Iron Bridge • Thu, July 1, 8:30pm Anyone who laments the current state of jazz singing obviously hasn't heard Kendra Shank. The Seattle native has been performing to enraptured audiences in New York, Paris and Tokyo, drawing comparisons to her idols Billie Holiday and Shirley Horn (who co-produced Shank's debut album, *Afterglow*). She galvanizes traditional offerings (such as "Black is the Color of My True Love's Hair"), but will throw in a little Elvis Costello as well. Her delivery is lush (think Holly Cole), but the emotion she pulls from the music is piercing, and she plays with phrasing as deftly as Betty Carter. —NICOLA SIMPSON

Susan Tedeschi Band



Westin Ballroom • Thu, July 1, 8:30pm The list of standout musicians and singers Susan Tedeschi is associated with seems endless. She's frequently been compared to Janis Joplin, Bonnie Raitt and Aretha Franklin; she's toured with Buddy Guy, Jonny Lang, B.B. King and Dr. John; her drummer played with Bo Diddley and Chuck Berry and she cites John Lennon, Etta James and Otis Redding as influences.

As is often the case with somebody linked to so many diverse names, Tedeschi has a style all of her own.

Although still on the cusp of 30, the Massachusetts-born blueswoman has already received an astonishing amount of acclaim. She burst onto New England's club scene in 1991, playing the Sunday night jam sessions at Johnny D's in Somerville, Mass. Thanks largely to her earnest lyrics

and clever guitar work, she soon developed a loyal following and a reputation, both of which have continued to swell.

Bringing her youthful experience singing in black church choirs into the studio—and not forgetting her dad's appreciation for Bob Dylan—Tedeschi borrowed \$10,000 to record an independent album in 1995. Last year, after signing with Tone Cool Records, she put out her major-label debut, *Just Won't Burn*.

"As I got into gospel," Tedeschi told *Blues Revue* magazine, "I think my singing got a whole lot more soulful and gospel really helped me bring out a lot of stuff I couldn't express... It's easy to sing a great love ballad, but to really get out and preach something is another ballgame." —DAN RUBINSTEIN

Feast



Backroom Vodka Bar • Thu, July 1, 9pm The musical landscape of Edmonton is full of extremes. Rock bands rock, country bands swing and very little lies in-between. If it weren't for groups like Feast, Edmonton would be a very black-and-white town indeed. Formed over a year ago, Feast has quickly become one of Edmonton's most original ensembles. Their sound is an original mix of funky breaks and soulful grooves, drawn from a love of R&B, rap and reggae. Their recent full-length release, *Love, Knowledge*, is a polished musical journey through the emotions. It's versatile music for an eclectic age. And damn sexy, too. —DAVE JOHNSTON

Patricia Barber Quartet



Westin Marlboro Room • Thu, July 1,

9pm Both the *Los Angeles Times* and *Down Beat* consider Patricia Barber's smoky jazz to be some of the best in the business. Blue Note Records has just agreed a unique distribution of her latest disc, *Modern Cool*. The deal allows the Chicago native to remain with Premonition Records, maintain creative control along with Premonition and receive a ton of publicity, thanks to Blue Note's reputation.

With all the interest and press, Barber has been able to keep the fact that she is an openly gay artist a low priority item. Normally, the press likes to spotlight items like a person's sexuality. This, however, does not happen in Barber's world.

"That mainly comes from me," says Barber. "It bores me. It's either burn me at the stake or shut the fuck up. I have the most problem with the gay press because they always want to make it an issue. I didn't practice piano all those years so I could talk about sex."

Her education includes a Masters in music and numerous years on the streets, and in the bars, of Chicago. —KEN ILICISIK

Taoist Sun

Elephant & Castle • Thu, July 1, 9:30pm By drummer Dan Ellison's own admission, Taoist Sun draws from an eclectic mix of influences. "We usually like to say we play anything from Ani DiFranco to Tool," he says. Their sets could be plugged-in or acoustic, and could include reggae, punk, Celtic and folk.

The band consists of Ellison, Dan Hendrix on guitar and Corey Cottrell and Lee MacDonald, who both play bass and guitar. All take turns at singing. They've only been together for six months, but they've already amassed a compendious amount of original material—nearly 50 original songs. "That's just the beginning," says Ellison. —YURI WUENSCH

Christy Doran's New Bag



Beaver House • Thu, July 1, 11pm

SEE NEXT PAGE

The Elephant and Castle
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SUBURBS

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THURSDAY 24

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with NICKY MIAGO & CZIOLEK

FRIDAY 25

SATURDAY 26

WOW!

LOUNGE: **ROOTS STEW and WIDE AWAKE & DREAMING**
SUBURBS: **DROOL! HEMI! DEFEAT! AND ENDSVILLE!**

LOUNGE: **TUNES, DRINKS,
MUNCHIES & NO COVER!**

SPECIAL: BUCK OFF ALL COCKTAILS
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SUNDAY 27

MONDAY 28

LOUNGE: **DRAFT NIGHT! NO COVER**
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LOUNGE: **PUNK RAWK! OUR FAMOUS
DRINK SPECIALS & NO COVER!**

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WEDNESDAY 30

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THURSDAY 1

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SUBURBS: FIRST 100 PEOPLE IN FREE BEFORE 10:30 PM
\$1.75 HIBALLS & BOTTLED DOMESTIC BEER TIL 10:30 PM
with NICKY MIAGO & CZIOLEK

LOUNGE: **NORTHWEST PASSAGE**

SATURDAY 3

SUBURBS: **DREXELL'S EYE, LURE & PUGNACIOUS**

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Jazz City

Continued from previous page

Christy Doran is a guitarist whose experience and craftsmanship equal that of players who are much better known. So far, though, he hasn't garnered the attention from the press and the public that players like Bill Frisell has enjoyed. Doran, an Irish-born Swiss musician, has toured Europe numerous times, playing with musicians like Ray Anderson, Trilok Gurtu, Carla Bley, Charlie Mariano and Sonny Sharrock and making recordings for jazz labels like ECM and Hat Art. Christy Doran has played Edmonton's Jazz City before. The last time he was in town was with a Jimi Hendrix tribute group. I haven't heard Doran's New Bag, but judging from their name, it seems safe to say that their music will be electric, jazzy and saturated with funk. Doran will be performing with three other musicians: vocalist Bruno Amstad, bassist Wolfgang Zwiauer and drummer Fabian Kurati. This group has yet to record and has never been in Edmonton before. Their music should be a surprise and a treat for all. —KENT WALKER

Melba Apartment Quartet

Yardbird Suite • Thu, July 1, 11:30pm Variety is the name of the game for the Melba Apartment Quartet, who make an effort to perform as many different kinds of jazz as possible. The quartet is composed of Don Berner (alto sax), John Newton (drums), Troy Nowaselski (bass) and Craig Giacobbo (guitar). The backgrounds of these players are as varied as their repertoire. But despite their diversity, the Quartet can agree on a few things: jazz is important, practice is important and originality is important. In addition to preparing for Jazz City they are also readying a new recording—so keep your eyes peeled for it. —KENT WALKER

Friday, July 2

Charlie Austin

Pradera Lounge • Fri, July 2 & Sat, July 3, 5-9pm Last year, pianist Charlie Austin was playing every other night for Jazz City. This year the 56-year-old teacher has decided to limit his performances to two nights.

"I decided I wanted to see more jazz this year," says the Grant MacEwan professor, who has been doling out lessons to musicians for the last 25 years.

Born in Vernon, B.C. and raised in Burnaby, Austin moved to Edmonton 26 years ago. Besides his teaching gig, he's been involved in any number of amazing one-night gigs. For example, Tommy Banks called Austin in to help back up the late Mel Tormé.

Austin says the two-hour rehearsal was an amazing opportunity for learning. He has also worked with acts like Red Skelton, Conway Twitty and

Henry Mancini as well as conducting and playing sessions for SCTV while it was in Edmonton. The material he'll performing during his two nights at Jazz City will range as far afield as his inspirations do—Austin draws from the styles of Herbie Hancock, Chick Corea and his main love, Bill Evans. —KEN ILCISIN

EBBS Big Band



With Bounce • Jazz Street Stage • Fri, July 2, 5-9pm EBBS stands for the Edmonton Big Band Society—which means this act is, in effect, listed in the Jazz City programme as the Edmonton Big Band Society Big Band. Ah, well, redundancy makes the world go round, and it also makes the world go round.

Celebrating their 10th anniversary this year, the 18 members of EBBS come from all walks of life; they have day jobs, and their motivation to get together to practise and play gigs stems from a love of music, both of those familiar big-band standards and modern arrangements. Plus, they say, it's a lot of fun.

And let's get one thing straight—this group has nothing whatsoever to do with the renowned marching band pedagogy and arranger Frederick C. Ebbs (1916-1984)—I swear, half the trivia I know comes from such serendipitous coincidences on Internet search engines. —DAVID GOBEL TAYLOR

Bounce



With Ebbs Big Band • Jazz Street Stage • Fri, July 2, 5-9pm When I ask Bounce bassist Thom Golub if it's difficult playing an outdoor concert where, inevitably, many listeners aren't even listening to him, his response is that of a realist: "No," he says. "That's pretty much the same as playing a club or a coffee house."

Bounce consists of Golub, vocalist Johanna Alleyne and nobody else. However, their wide-ranging repertoire (which includes songs by everyone from Thelonious Monk to Marvin Gaye—"and we've added a couple of Jimi Hendrix tunes," Golub says) should inspire many audience members to listen more attentively than they initially thought they would. —PAUL MATWYCHUK

Tim Tamashiro



Big Daddy's • Fri, July 2 & Sat, July 3, 8pm Along with a great set of

pipes, Tim Tamashiro's got guts: he's trying to make a professional performing career for himself as a crooner, an interpreter of the great standards—you know, like "M. Funny Valentine" and "The Lady is a Tramp." And when I say he's got guts, I'm not just referring to his career choice, although it certainly takes some courage to try to make it in such a specialized field. Rock and pop and even jazz singers are a dime a dozen, but (as he terms it) stylized. The glory days of Sinatra are over. Tormé is dead and Bennett survives as an exception to the rule. But Tamashiro feels there's room for more.

But not only is Tamashiro trying to beat the odds stacked against his chosen style—he's trying to do it in Calgary instead of making the obvious move to L.A. or New York or even (shudder) Toronto. Given the modern-day proliferation of e-mail, fax machines and deregulation of the airline industry, Tamashiro figures he could base his career anywhere, so why not stay in his hometown, his favourite place to live? As he says, Toronto (shudder) is just four hours and 400 bucks away, and that's a reasonable price to pay for his mountain view.

As a stylist, Tamashiro devotes all his talents to the interpretive side of music, to pure vocal delivery—a rare specialization in these days when everybody, blue-collar workers and business executives as well as musicians, is trying desperately to diversify, to eke out an amalgam of small livings instead of one big one. But Tamashiro has found his calling—he's just not a songwriter, he's a singer, and there's nothing wrong with that.

Tamashiro's 1995 debut CD, *Wiseass Crooner*, put him in the right place at the right time: smack dab in the middle of the short-lived "cocktail movement." He gained some notoriety and he didn't let himself be left on the side of the road when people started pouring out their martinis and extinguishing their cigars—he was doing what he was doing before cocktail culture burned brightly, and he's still doing it, regardless of what people choose to call it.

Tamashiro starred in Miekko Ouchi's short film *Samurai Swing* alongside ex-Quincy actor Robert Ito; right now, he's working on a new recording, a collection of love songs (what else?) titled *ai* (Japanese for "love"). Meanwhile, he's looking toward the future from his Calgary home, and styling away in his own inimitable... well, style. —DAVID GOBEL TAYLOR

Hugh Fraser and VEJ1



Yardbird Suite • Fri, July 2, 8pm An intense blend of brass, sax, percussion and vocals, the cult big band VEJ1 has just released their fourth disc, *V*, and they're coming to Edmonton's Jazz City as part of a coast-to-coast tour. Formed 20 years ago by Juno Award-winning trombonist/pianist/composer Hugh Fraser, VEJ1 officially stands for Vancouver Ensemble of Jazz Improvisation, but it also stands for musical excellence. Consisting of anywhere from 12 to 20 players in any one incarnation, VEJ1 might play screaming

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SEE NEXT PAGE

Jazz City

Continued from previous page

pop, Afro-Latin grooves, white noise or death fusion. Vell guest soloists have included Dave Liebman, Slide Hampton, Don Thompson and Dave Holland. Fraser, meanwhile, has also kept himself busy with the Hugh Fraser Quintet as well as teaching engagements all over North America and Europe. Currently, he's in London working on a recording for the Royal Academy of Music.

"All the original compositions that Hugh has made," Fraser's wife Agnes says, "are written for the musicians themselves. It's extremely energizing music—even people who are not jazz fans are attracted to it. It's music that moves." —DANIELLE ZYP

Liquid Soul



With the Jeff Hendrick Group opening • Westin Ballroom • Fri, July 2, 8:30pm Saxophonist Mars Williams had to travel some strange terrain on the road to his current role as band leader for Chicago-based funk-acid jazz act Liquid Soul.

Williams started as a classically trained clarinetist. But around the time he was supposed to go to Europe to represent the United States in a series of musical showcases, he decided that he needed a change of instruments. Since his switch to the saxophone, Mars Williams has played and recorded with acts ranging from Billy Idol, Sister Machine Gun, NRG Ensemble, Power Station and Psychedelic Furs.

The latest Liquid Soul release, *Make Some Noise*, borrows from many of the genres Williams has previously been exposed to. He finds his desire to perform and write in a number of styles to be one of the universal truths in his life. "Music is the ultimate goal," he says. "I don't like to stick to any specific genre. If I just did one thing, I feel I would be missing so much else. I need to have a groove at some times and at other times I need to be involved in something very structured." —KEN ILCISIN

Roy Haynes Quartet



Westin Marlboro Room • Fri, July 2 & Sat, July 3, 9pm Recorded in 1954, it's one of the most transcendent musician introductions in all of jazz: after Sarah Vaughan scats her way through "Shulie A Bop," she starts naming the members of the trio accompanying her, first pianist John Malachi, then bassman Joe Benjamin—"Crazy Joe Benjamin," she calls him. And then her voice lowers to a sexy growl.

"Roy..." she purrs. WHAP! WHAP WHAP! goes Haynes on the drums.

"...Haynes."

And Haynes lets loose with yet another of the effortlessly intricate drum solos that made him one of the key sidemen of the bebop era. Glorious Haynes may be one of the most endlessly adaptable jazz drummers in history: he's played alongside old-school blowers like Louis Armstrong, bebop innovators like Charlie Parker and Thelonious Monk and modern-jazz experimenters like Pat Metheny and Chick Corea.

Haynes has won many awards, and I don't know which one I envy more: the Jazzpar Prize (the jazz world's equivalent of the Nobel Prize), which he won a couple of years ago; or a nod as one of the best-dressed men in America by *Esquire* magazine in 1960—a time when jazz musicians really knew how to dress. —PAUL MATWYCHUK

Shag

Urban Lounge • Fri, July 2, 10pm When Shag got a chance to play at the Highrun Club out in the east end one Thursday night, they were happily surprised to find a responsive crowd. Since then, the band—drummer Paul Roberts, lead vocalist Nathalie Clarke, keyboardist Darren Gusnowsky and bassist Ted Hrebeniuk—has quickly picked up momentum, writing original material and making plans to record a disc later this year. Their sound incorporates a healthy blend of old-school funk and R&B, a dash of soul and plenty of improvisation. It's sexy music, baby, for sexy people. —DAVE JOHNSTON

François Houle Trio



Beaver House • Fri, July 2, 11pm François Houle is an extremely educated and culturally aware man. His CD booklets are covered with elaborate paintings and lined with wise sayings. He surrounds himself with equally creative people—his booking agent writes poems for his CDs. Houle's unpredictable music rapidly switches from highly organized compositions to frantic improvised free pieces, both of which make unusual demands on his sidemen, such as Benoît Delbecq.

Delbecq also has a varied background. He specializes in the performance of prepared piano pieces. Both Delbecq and Houle share similar ideas and have what Houle calls "a very precious thing." They first met during the 1995 du Maurier Jazz Festival in Vancouver while Delbecq was touring with the Recyclers. Houle was invited to sit in with the group during a university workshop. The two have worked together off and on ever since. On their latest tour they will be joined by English drummer Steve Argüelles. Their show will be a display of both virtuosic technique and intellectual restraint. If you catch them, you are bound to learn something. —KENT WALKER

Michael Occhipinti Quartet

Yardbird Suite • Fri, July 2, 11:30pm Funky, inspired and quirky. These

words most often used to describe the work of Toronto-based guitarist Michael Occhipinti. His challenging and memorable compositions are rooted in his modern approach to jazz guitar, where anything from the blues to funk can make its way into his performances. Occhipinti and his quartet recently released the acclaimed disc *Surrealist Blues*, which showcases the group's ability to balance intensity with humour, as well as their deep understanding of all forms of music. Their live performances have been noted for their broad appeal and entertaining musical tangents. Surreal is the word indeed. —DAVE JOHNSTON

Saturday, July 3

Dianne Donovan Group



Iron Bridge • Sat, July 3, 12:30-3pm Although she was born in Montreal, it was not until a 20-year-old Dianne Donovan caught a show in Edmonton that the singer discovered the music which would dominate her life.

SEE NEXT PAGE

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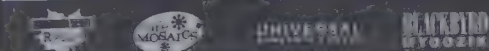
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Jazz City

Continued from previous page

"One of the greatest jazz memories, for me, was hearing Chet Baker play at Jazz City in Edmonton," says Donovan. "That was when I knew which style of music I wanted to do. Before that I just loved singing."

Donovan achieved a career milestone two years ago when she released her debut CD, *Yes & No*. Donovan plans to release a new disc in the fall, which she says "won't be anywhere near avant-garde; however, it will be a little more experimental." Her other main contribution to Edmonton's jazz scene is the radio show she hosts every Friday afternoon on CJSR. —KEN ILCISIN

Duke Ellington Cotton Club Revue

Winspear Centre • Sat, July 3, 8pm
When David Baker was going to college, he thought Duke Ellington ran a sloppy, undisciplined band that couldn't compare to the tight, swinging Count Basie orchestra. These days, however, a converted Baker is the conductor and artistic director of the Smithsonian Jazz Masterworks Orchestra. Along with Chester Whitmore's L.A. Dance Troupe, he's bringing a massive multimedia tribute to the days when Ellington used Harlem's legendary Cotton Club as his principal base of operations.

Baker's orchestra has spent much of its nine-year existence performing Ellington's music, but this is the first time they've added dancers to the mix. "Ellington originally played a lot of this music for dancers," Baker says, "and Charles has done a great amount of research into who the dancers were and what dances they performed. The troupe will do everything from the Lindy hop and the black bottom to the social dances of the time." Film of the Ellington band—much of it from Baker's own collection—will help set the mood.

In its early days, Baker's band was content simply to recreate the solos of Ellington's famous players. But as Baker explains, "Over the years, as the band has matured, we've played our own solos while trying to be as faithful to the Ellington flavour as possible and keeping the spontaneity. I don't think Ellington would have wanted it any other way."

Baker's referring to Ellington's lifelong refusal to stick to any one "definitive" version of a song. Ellington constantly rewrote even his most famous songs, re-adapting them to the talents and personalities of his newest musicians. "It made it a bitch to research the show," laughs Baker. "We'd go to the Ellington archives and find 25 versions of a song like 'Rockin' in Rhythm.' It's been a tremendous but wonderfully exhilarating challenge." —PAUL MATWYCHUK

François Bourassa Quartet



Yardbird Suite • Sat, July 3, 8pm
In Quebec, François Bourassa is regarded as a treasure. His group has become one of the most popular and active jazz bands in the province, and has

performed around the world to great acclaim. From Moscow to Belgium, Bourassa's quartet has won over some of the toughest audiences with their remarkable proficiency.

The group formed as a trio back in 1983, with Bourassa on piano, Yves Boisvert on drums and Guy Boisvert on bass. Since then, they've grown into a tight ensemble, noted for their passionate original material that recalls the spirit of Bill Evans, Bud Powell and Miles Davis. The recent addition of saxophonist Andre Leroux came from a collaboration project in 1998, a disc called *Cactus*. The spontaneous energy of the recording won the praise of jazz critics, and Leroux the right to join the legendary group.

Their music is neither American or European, but a delicate balance of influences that have been reinterpreted into a beast unlike any other. —DAVE JOHNSTON

Johnny Nocturne Band



Westin Ballroom • Sat, July 3, 8:30pm
Specializing in a sound that most other players have misguidedly cast aside in the name of "progress," tenor sax man John Firmin and his finely honed, nine-piece jump blues and swing group the Johnny Nocturne Band, as he describes it, "propel you into the inner-beating sanctums of some seriously ferocious swing."

Together since the late '80s, the band has serious credentials to back up their appearance at the Jazz Fest. The band's third disc, *Wild & Cool* was on the Gavin jazz charts for over 10 weeks and was awarded the prestigious *Pres de Deutschen Schallplatten Kritik* award (the German Critics Award) in September of 1998.

Firmin was surrounded by jazz music from virtually the moment he was born; he grew up the son of a tenor player in Anchorage, Alaska. Firmin was inspired by the R&B and jazz sounds of saxmen Arnett Cobb, Illinois Jacquet and Ben Webster. In 1975, John Firmin was asked to join the legendary David Bromberg Band which led him to relocate to San Francisco. Eventually Firmin's desire to be more than a sideman and to graduate to the status of bandleader led him to create a band that straddles the border between jazz and R&B perfectly: the Johnny Nocturne Band. —T.C. SHAW

Dave Babcock Quartet



O'Byrne's • Sat, July 3 & Sun, July 4, 9pm
It seems odd for a jazz/blues combo like the Dave Babcock Quartet to be playing a venue like O'Byrne's Irish Pub, where pints of Guinness rather than dry martinis are the usual drink order. But to Babcock, it's just one more aspect of the

boundary-stretching policy shared by all of Edmonton's arts festivals. "Take the Folk Fest," says Babcock (who also part of the Folk Fest house band), "which has expanded to encompass more types of music. The people I play with, the music I play—it's quite a variety. And that's reflected in Jazz City as well." —PAUL MATWYCHUK

Attilio Zanchi Group

Jazz Street Stage • Sun, July 4, 12:30pm
Bassist Attilio Zanchi sure has gotten around; he's an incredibly prolific studio musician, having participated in over 40 recordings by Italian jazz legends like Tiziana Ghiglioni, Franco D'Andrea and the Great Naco Orchestra plus artists like Lee Konitz, Karl Berger, George Lewis and Eddie Blackwell. Zanchi is no stranger to Edmonton, though; his name is a familiar one to Yardbird Suite regulars.

And he's not just one of the world's finer jazz bassists—he's an author, too, having co-written the book *Enciclopedia comparata delle scale e degli accordi* with Franco D'Andrea. The title sounds pretty romantic in Italian, eh? Unfortunately, it's decidedly more pedestrian in English: *Comparative Encyclopedia of Scales and Chords*.

Ah well, at least we can assure Zanchi knows his chops. —DAVID GOREL TAYLOR

Sunday, July 4

Trio '99

Nina's Restaurant • Sun, July 4, 7pm
What saxophonist Glen Medd, bassist Erol Zastre and pianist Matthew Parsons prefer to play always takes a back seat to the event unfolding before them. "We play a kind of meditative jazz," he explains. "It's dinner music in a Lester Young style."

The group has made no effort to promote themselves aggressively. Word of mouth has served the trio well through their career together, as they weave a smooth fabric of standards in a thoroughly modern fashion. It's perfect mood music for a romantic encounter, and Trio '99 are serious about playing for your dinner. —DAVE JOHNSTON

Littlebirds Big Band

Jazz Street Stage • Sun, July 4, 3:50pm
Does the name of the Littlebirds Big Band refer to the fact that its 20 odd members are right at the beginning of their performing careers? Or is it a clever pun on the notion that any of these young musicians could be a Charlie "Yardbird" Parker in the making?

It's probably a little of both. The band is composed of Edmonton music students united by their love of big band jazz and their hunger to play it themselves. But don't think they're not yet ready to fly; the band is a past Gold Award-winner at MusicFest Canada. —PAUL MATWYCHUK

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Three MCs and One MIA

No sign of Mike, but his mom sure is nice

By DAVE JOHNSTON

At 5:30 p.m. on Monday afternoon, the call was placed. The phone rang on the other end. No answer. Then the call was placed again. Still, only a distant ring. Once again, the receiver replaced on the cradle.

The worst thing a reporter can experience is a missed opportunity, and this was beginning to feel like one. It's not a nice feeling; a deep burn begins in your gut when the realization sinks in that a story you had your heart set on will never come to fruition. You try to tell yourself that your subject is running behind, that it will all sort itself out in a short while, that the two of you can both share a laugh about the delay.

That moment sometimes never comes, however. And Mix Master Mike will not be on the other end of the line today.

It's an understandable turn of events, considering the breakneck pace his career has taken lately. Since winning the DMC world title with his friend Richard Quitevis, also known as DJ QBert, the Serial Wax Killer has become one of the world's pre-eminent turntable talents, both

on his own and as a member of the group the Invisibl Skratch Piklz. Once a boy fascinated with Herbie Hancock's "Rockit," Mike has become a hero to thousands of would-be bedroom DJs. His influence could be seen at the local DMC eliminations a couple of weeks back, as one participant could be seen cradling his copy of the Beastie Boys' latest single, "Three MCs and One DJ." It was one of the

records he included in his set, with the hopes that he would be good enough to follow in Mike's footsteps.

Long-leggedy Beasties

Ah, the Beasties. A fateful link that would propel Mike from b-boy cult icon to the fame among the public at large. He became the rap act's turntablist, contributing to their disc *Hello Nasty*, and eventually joining them on their world tour. On a nightly basis, he would provide the breaks for their rhymes, stunning the audiences in his own right with his funky cuts and turns. He brought down the house in New York City, Paris and every point in-between. Not bad for a boy who got tired of being yelled at by his mother to go to school instead of scratching up perfectly good records.

Ah, his mother. When there's finally an answer on the phone, it

isn't Mike but Mike's mom. She's apologetic for her son's tardiness, but she doesn't know anything about his whereabouts. "I don't have a clue where he is," she says sweetly. He must be delayed."

Yes, that's obvious. But you have to sympathize with him. Mike explains that he's finally got a break off before heading back out on the road to promote his own disc, *Arms & The Leg*. He probably hasn't had much of a life, despite the incredible adventures he's had lately. He misses his friends. He has errands. He needs to be reminded of where he came from before the flash of fame gets the better of him.

Mike's mother is now his business manager; she's met the Beasties herself, although they still haven't been over for dinner. "It's coming, I think," she laughs. "I think I could whip up something special for them."

There's a genuine warmth in her voice, and by taking an active role in Mike's career she's continuing to take care of her special one. When asked about what she thinks of her son and all the things he's doing, you can hear the smile spread across her face. "I'm very, very proud of Mike," she says earnestly.

Suddenly the need to ask a bunch of questions becomes irrelevant. Her son needs his space, and that's fine. It's time to go home anyway. ☺

club listings

BACK ROOM VODKA BAR—10324 Whyte Ave. • SAT: Funkt, with DJ Andy Pockett and Dirty Darren Pockett

BLACK DOG FREEHOUSE—10425 Whyte Ave, 439-1082 • SUN: Loki with guest DJ Deluxx (CJSR)

BOILER PUB—10220-103 St., 425-4767 • TUES: Solid, with DJs Spilt Milk and Tripswitch, plus guests

CRISTAL LOUNGE—10336 Jasper Ave, info 426-7521 • SAT: DJ Mad Max • SUN: DJ Instigate

LUSH—10030A-102 St., 424-2851 • TUES: Main—Two Smoking Barrels, with DJs Siren; WED: Main—Classic Wednesdays with DJ Sun; Velvet—DJ Cziolek • THU: Bumpsombooty, with DJ

Soulus • FRI: Main—Girls Drink Free Fridays with Dzejsun; Velvet—DJ Bluesun • SAT: Main—Mile High with DJ Jason LP; Velvet—Rockstar, with weekly guest DJs

NEW CITY LIKWID LOUNGE—10167-112 St., 413-4578 • FRI: Freedom, with DJ Nicky Miago, Cziolek and guests • SAT JUL 10: Flex, with DJs Emile, E-Zrip, Radar (Phoenix), Spilt Milk, Echo, Tripswitch, and more

REBAR—10551 Whyte Ave, 433-3600 • MON: 10551 Mondays with DJ Lefty • TUES: Sympathy For The Club Scene, with DJ Chuck Rock • WED: World Domination, with DJs Big Dada and Nik Rofeelya • THU: Main: Hard Times with Davey James and guest Pascal

(Vancouver); Upstairs—Good Times with DJ Slimboy • FRI: Main—DJ Davey James; upstairs—DJ Slimboy • SAT: Main—DJ Davey James; Upstairs—DJ Chuck Rock •

RED'S—West Edmonton Mall • WED JUN 30: Def Star presents Mixmaster Mike, with guests Chixdiggitt and the Basskwake Crew

SUBLIME (late night/after hours)—10147-104 St., Bsmt. 905-8024 • FRI: Ultrachic with DJ Manny Mulatto • SAT: Casa Saturdays with Graham Lock

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VERTREK ENSEMBLE AND DEREK BAILEY DEPARTURES (VOLATILE)

Listening to *Departures* will fill you with more questions than answers. What made that sound? Who's doing that? Where are we in?

It's refreshing to hear from a group of artists who don't have the answers but do have most of the questions. There are sounds here that you will recognize and ethereal noises that will confound you. The music is freely improvised and recorded without overdubs, but an intuitive organic organizational property still exists.

A world-class disc, *Departures* features Vadim Budman (guitars, cornet and reed cornet) and Ron de Jong (drums, percussion and African marimba) along with the icon of improvisation himself, Derek Bailey. The importance of this disc as a historical document is overshadowed only by the quality of the music—the detailed production emphasizes the duo's mechanical sound.

Vertrek has fun with reverbs and plays, in the process raising some interesting philosophical questions about the proper approach for recording improvised music.

Purists may find the added production offensive but I would like to point out to potential objectors that this is a studio recording—why not tiddle a few knobs?

And besides, raising philosophical questions seems to be entirely in keeping with Vertrek's musical manifesto. ★★★★★ —KENT WALKER

MAE MOORE (BIG HIP RECORDS)

You read the profile on Mae Moore that appeared in *Vue Weekly* recently, you'll know that this province-hopping singer/songwriter has been through a series of shattering ordeals over the last few years. If you didn't know the story, here's a brief recap: Mae dumped her, her father died, her boyfriend left her—and then she was hurt in a head-on highway collision near her new home on Prince Edward Island.

So how the hell does she manage to live so damn life-affirming on *Mae Moore*, her eponymous, semi-independent, phoenix-rising-out-of-the-ashes fourth release?

The disc contains one beautiful, haunting song after another—a reflection of Moore's belief that life is truly what you make of it. With sparse, organic instrumentation on some tracks and a more typical pop/rock drop to others, Moore's powerful voice soars to match the persevering attitude of her lyrics, dropping down to match in some of the disc's more intimate moments.

She doesn't preach, though, as most artists might be inclined to do. Instead, she innocently blends ideas and images together for more than 45 minutes, creating a musical tapestry

I'd be happy to hang on my wall
★★★★ —DAN RUBINSTEIN

JULIE DOIRON Will you still love me? (TREE RECORDS)

Following the demise of Eric's Trip in 1996, bass player Julie Doiron embarked on a solo career. Touring with just a six-string and her quiet confidence, she's managed to widen her fan base substantially. Her latest effort, *will you still love me?*, is almost embarrassingly personal, drawing the listener into a world of deep emotion and thought.

Doiron has somehow managed to capture the feel of her live show on this disc. The title track is moody and sad, while "He Will Forget" is a cynical song of self-realization. This five-song EP is minimal in every sense of the word—the only other instruments are vibes, a Wurlitzer and a very subdued bass. Doiron's vocals sound as though she were singing to herself, and someone just happened to have a mic in the room. The last cut is called "For Me" and it makes me wonder if perhaps Julie Doiron is indeed doing this just for herself—and we're all just listening in. ★★★★★ —J. WHEELLOCK

SHORT MUSIC FOR SHORT PEOPLE (FAT WRECK CHORDS)

Get this: the head of Fat Wreck Chords thought it would be a rockin' idea to collect 101 well-known and obscure punk acts and then have them each record a 30-second song. On this comp you'll find not-so-familiar names like Wizo and the Caddies alongside platinum sellers like Green Day and the Offspring.

But this is such a patronizing disc to put out. We all know punk's gone mainstream; these days, it's not even a surprise to see punks playing arena shows. At best, this disjointed collection is a novelty item. I think the people at Fat Wreck actually believe that releasing such a record is some kind of giant message that punk hasn't sold out, that they've actually got the balls to put out such a daft project.

Sure, all you completists who have to own everything by Bad Religion, Gwar or Black Flag will flock to buy this. But I have a hard time buying into the shtick—this CD isn't about music; it's about image. And when you think about it, how punk is that? ★★ —STEVEN SANDOR

RED HOT CHILI PEPPERS CALIFORNICATION (WARNER)

The Beatles, Led Zeppelin, Kiss, Beastie Boys and Public Enemy have all had classic lineup whose chemistry can be imitated but never duplicated.

Red Hot Chili Peppers are no exception to this rule. Not that they've gone through band changes the way Robert Downey Jr. goes through rehabs, but sadly, they do seem to have Spinal Tap syndrome with regard to their guitarists. However, the lineup that appears on the Chili's new CD is the same one that recorded the early-'90s breakthrough disc *Blood Sugar Sex Magik*.

Yes, the Chilis have returned to the style they started almost a decade ago, playing their unique brand of funk laced with a punk/pop sensibility. *Californication*, in fact, is a hell of an easier listen than their darker previous effort, *One Hot Minute*. Songs like "Around the World," "Purple Stain" and "I Like Dirt" will remind you of the band you once

knew. Better run for cover, Korn and Limp Bizkit—the Chilis are back!
★★★★ —DAVE LAING

BURNING SPEAR LIVING DUB VOLUME 4 (HEARTBEAT/POLY-RHYTHM)

"Reggae? Sure, I like reggae." I bet a lot of people say that and sure, I bet a lot of them even own a reggae album—probably Bob Marley's *Legend*. A fine choice and good primer—it was mine. But I was never sure where to go next. After a listen to *Burning Spear*, I now have a better idea.

Living Dub Volume 4 focuses less on lyrics and more on music and rhythm. This is a wonderful, light, great-sounding collection of tunes. *Burning Spear's* minimal vocals and the eerie female backing vocals would make this disc a sensational ambient backdrop for a sunny Canadian summer's day.

Ease back into the hammock, and you'll imagine you can hear the waves lapping onto Jamaica's shores—even though it's probably just the neighbour's dog getting a drink. Hey, I can dream, can't I? ★★★★★ —YURI WUENSCHE

CREE SUMMER STREET FAERIE (SONY MUSIC)

It's rare to find a disc that could conceivably be played on both Power 92 and CKUA on the same day. Cree Summer's debut is one of those very few. *Street Faerie* is amazingly surreal and bittersweet at the same time. The styles range from the warm jazz-flavoured "Fall" to the more complex metal-ish sound on "Curious White Boy."

Lenny Kravitz lends a hand with most of the instrumentation, the production, the arrangement and vocals on the duet "Mean Sleep." But this is by no means a new Kravitz concept release—*Street Faerie* owes as much to Summer's father, the legendary Don Francks, as it does to the reserve in Saskatchewan where she first discovered music. After a successful stint acting on TV's *A Different World*, Summer has turned her talent to the world of music. She may have just created her own hardest act to follow. ★★★★★ —J. WHEELLOCK

HARRY CONNICK JR. COME BY ME (COLUMBIA)

In today's trendspotting music industry, it seems as though very few new artists will last longer than their one hit single. Fortunately for music lovers, Harry Connick Jr. is here to stay and with his new CD, *Come By Me*, his place in music history is firmly assured.

The disc contains originals and standards with big band and orchestral accompaniment. New songs like "Nowhere with Love" and the title track have an energy reminiscent of earlier Connick discs like *Next and Blue Light*, *Red Light*, while "Next Door Blues" will land your ass smack dab in the middle of Bourbon Street in good ol' New Orleans. However, both "Easy For You to Say" and a remake of "Danny Boy" are enough to send even the most ardent Harry fan off to the sandman.

Despite a certain lack of zip, *Come By Me* is a solid effort mainly because of Connick's immense piano and vocal talents, as well as the smart big band and orchestral arrangements. It's definitely a good disc for a lazy evening with a glass of premium whiskey and a fine cigar. ★★★★★ —TROY HOGG

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UPSTAIRS: DJ CHUCK ROCK

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MR. BLANDING BUILDS HIS DREAM HOUSE

Tonight's movie is *Mr. Blanding Builds His Dream House*. It's a film that rose out of the overcrowding of major American cities shortly after World War II. It shows us the beginnings of the urge to get back to nature—the kind of urge that we see in television series like *Green Acres*, that came along after the movie. We see the city dwellers are 'suburban city dwellers' trying to recapture something of lost rural America. It's kind of ironic that these movies and tv shows were coming out around the same time the American rural farmer was beginning to disappear.

We see the dichotomy between the advantages of the city, as Jim Blanding sees it, and the need for space, and the need to move to someplace outside the city. We see that the changing demographic of America is illustrated here, as urban dwellers begin moving out and going off in search of the last part of the American dream they haven't quite mastered. The search for one's own home—almost considered a right in America. And, it is part of this American dream that is the subject of the comedy in this movie. What we see here is how this dream has gone terribly, terribly wrong. We see how bureaucracy has gotten in the way. Blanding stumbles around trying to figure out how to make modifications to his dream home without getting into trouble and spending more money. The problem of money and finances gets completely out of control here. And, any of you who have tried building a home have to ask yourself: Have things changed all that much since the movie was made?

Mr. Blanding Builds His Dream House is what I like to think of as ranting comedy. The question is: Can a rant really provide a serious critique of anything? We see that the types of people picked on throughout this movie are, and justifiably so, the contractors, builders, developers and real-estate agents. They are lambasted throughout the movie because these guys are out to take the Blandings for suckers. Come to think of it, the Blandings are a subject for comedy as well. They are all wide-eyed and bushy-tailed, and they go out into the country thinking everything is going to go smoothly and their dream is coming true. We have to laugh at them because we know what they have gotten themselves into.

We have seen movies like this before, about builders and movers and democracies gone terribly wrong. This is almost a sub-genre of its own. The question I'd ask is: Can a rant be a serious critique, or does the rant just run out at some point? I think that's the case here. For example, Jim Blanding is an ad man, and as an ad man money is very important to him, until he starts to realize that he may be losing the woman he loves to his best friend—his lawyer. By the end of the movie he learns that love is the most important thing to him. And, then, his cynical friend, who has been picking on him throughout the movie about this stupid move of his, concedes that Jim was right all along in buying from the heart and not from the head. So the moral seems to be, one can spend freely for one's dreams. That's a moral any ad man would think of as solid business practice.

got the blues

BY CAM HAYDEN

Climb the Hytower, dive into Clearwater

Such a deal! Two—count 'em! two!—headliners for the price of one. Michael Purcell at the Blues on Whyte has an embarrassment of riches this coming Sunday and Monday with what he is billing as the Chicago Blues Explosion Double Header. The two headliners are Roy Hytower and Eddy Clearwater.

As a 15-year-old in Mobile Alabama, Hytower was introduced to the blues in a big way. A club owner took a shine to him and to his guitar skills and let him work with the big touring acts who were passing through town when they needed a guitarist. "He let me play with the professionals," says Hytower. "At the time, it was people like Ray Charles, Sam Cooke and Fats Domino. At that point, I was locked in and there was no getting out."

Hytower has been active in Chicago blues since the early 1960s. He had the opportunity to meet and work with Howlin' Wolf, Muddy Waters and, for an extended stint, Otis Rush, who first introduced him to the Chicago

scene. Hytower has also hit the boards as an actor with the acclaimed Black Ensemble Theatre of Chicago, taking the lead in productions centred around the lives of Jimmy Reed, Waters and Otis Redding.

Besides being an accomplished guitarist, he's a fine singer and harmonica player. And you know if he could pull off Reed or Waters in front of a Chicago audience, he's the real deal.

Hytower will be opening for Clearwater, who arrives in town fresh off his W.C. Handy Award nominations for Blues Artist Deserving More Recognition and Blues Song of the Year (for the title track off his Bullseye disc *Cool Blues Walk*).

Clearwater came to Chicago's west side in the early '50s after growing up in Mississippi and Alabama. He began his career in the South, backing gospel groups like the Five Blind Boys of Alabama. Magic Sam was Clearwater's mentor in the early days, and for most of the '50s and '60s, Clearwater worked regularly in the clubs on the west side.

He didn't achieve wider recognition, however, until he toured Europe in the 1970s. "I was called by Dave Myers," Clearwater says. "He was putting a band together to back Buddy Guy and Junior Wells on a European tour, and they were looking for a guitar player. Dave recommended me, and for that I will always be grateful." That first European tour led to another, and then to recording sessions on the conti-

nent. It was a European import on England's Red Lightnin' label that won him his first W.C. Handy Award, ironically for Best Import Blues Album.

Eleven records and a couple of decades later, Clearwater is still going strong. When asked about his influences, he replies, "Chet Atkins, Red Foley, Willie Dixon and Chuck Berry. I grew up listening to country music, and the thing about Willie Dixon and Chuck Berry is that they write about true things, down-to-earth real things, and I try to bring that to my own songs." Don't be surprised if you hear a little country, some down-home blues, searing Chicago guitar and an up-tempo shuffle all in the same set, all performed with Clearwater's typical gusto, good nature and abundant talent.

Another major component of the show will be the guitar work of Calgary's Johnny V, who has been working in the Clearwater band for the past nine months. This will be his first appearance in Edmonton since joining the group.

Look for two explosive nights at the Commercial this Sunday and Monday. You may need to decide on an illness now so you can call in sick to work Monday. ☉

Cam Hayden hosts the Friday Night Blues Party from 9pm to midnight, and Alberta Morning from 6 to 9pm weekdays on the CKUA Radio Network, 580 AM and 94.9 FM.

Classical Notes

By DAVID GOBEIL TAYLOR

Standing NUOVA-tion

Faithful readers will know that I once had a singing career—in fact, some of you attended my first recital in years (and my first time ever singing in a mall) last Thursday; while my lack of practice has obviously had a deleterious effect on my endurance, the warm applause I received will be remembered and cherished for a long time.

But I, like many people who go out and get University degrees in music performance, am no longer a full-time musician. It's a common trend; it's a damn difficult career to maintain and one that sours some people against it rather quickly. (How many opera divas does it take to change a light bulb? Three: one to get up on the ladder to change it, one to kick the ladder out from under her, and one to snidely remark, "See? I told you it was too high for her.")

One reason for this trend is the fact that people graduate and find themselves, diploma in hand, with oodles of musical training but no preparation whatsoever for the harsh realities of life as a professional musician. And that's one shortcoming of musical education that Kim Mattice-Wanat is trying to correct with her brainchild, NUOVA (Newly United Operatic Vocalists Association).

"I got the idea for NUOVA a couple of years ago when I saw a number of my voice students go off to begin secondary studies at university, and they discovered that no undergraduate programme addresses the tools of performance any opera singer needs to make it in the business," says Mattice-Wanat. "They'd get tons of les-



sons, but no movement or acting or speech classes. That's a huge hole in their training, yet they're expected to get up on stage and somehow have acquired all these skills."

Mattice-Wanat found it unfortunate, for example, that at the University of Alberta the music and drama students share the same building, but not the same resources; there's the potential, she says, for the two programs to help each other, but it's not happening.

Meanwhile, then, NUOVA exists to fill that vacuum. Mattice-Wanat gathered a team together to offer training in the kind of skills opera students absolutely require, but also in how to prepare a photo résumé, how to do their own makeup, how to market themselves and even how to play in their light on stage.

And obviously opera students agree with her perception of the state of their educational institutions—NUOVA had space for 20 students (limited to people from or studying in Western Canada), and 90 auditioned; the difficult choice was made on the basis of who the panel thought had the most potential to go on to a full-time opera career. The response was so vast, in fact, that organizers decided to open the programme up to another 10 students, who understud-

ied the major roles in the three operas the participants will perform at the end of the project: Mozart's *Impresario*, Ravel's *L'enfant et les Sortilèges* and Puccini's *Gianni Schicchi*.

Also accepted to the programme were five pianists—the role of opera coaching and accompanying is highly specialized one, and is rarely taught in universities.

The NUOVA participants will not only receive training, they will also have the experience of having performed a full-fledged opera with a professional stage-management team, a professional director in Carol Castle and an internationally renowned direction coach in Nico Castel—who, says Mattice-Wanat, called the NUOVA programme one of the finest training ideas he's seen in his over four decades-long career.

Audiences will get the chance to see the participants when they perform their operas starting July 1 at the Timms Centre. And with the kind of training and experience NUOVA is giving them—the kind they just won't find in their regular educational curriculum—these students have a leg up on the rest, and are that much more likely to be the opera stars of tomorrow on stage today.

Heck, if a programme like NUOVA had existed when I studied at university, maybe I would have stuck with it and I wouldn't be writing this column today. If I'd even have passed the audition, of course... ☉

Film Notes

Panic attacks



Panic Bodies • Zeidler Hall, Citadel Theatre • Fri, June 25-Sat, June 26, 8pm • \$4-7 • Metro Cinema, 988-3456 In the opening segment of Canadian fringe filmmaker Mike Hoolboom's six-part cinematic excursion *Panic Bodies*, a man in the upper-right corner of the subdivided screen delivers a monologue about the body and AIDS. In the quadrant beneath him, home movies show children at play, then visits to the doctor, blood tests and drug inhalations. In the upper- and lower-left-hand corners, images culled from science films, rock videos, horror films and sci-fi movies storm by. We see bodies both large and small in this montage—bodies frozen and burning, bodies crumbling to ash and reforming, bodies tortured and bodies pleased.

This 10-minute segment (titled "Positiv") kicks off Hoolboom's abstract chronicle of the way we experience the body's betrayals: disease, decline and death. Praised by critics as "a meditation on the afterlife that's as powerful as anything in cinema" and a "testament to the permanent impermanence of the flesh," *Panic Bodies* is the latest work from a man who's made more than 25 films over the last two decades, most of them since discovering he was HIV-positive in 1989.

The five separate segments that follow "Positiv" are no less explicit, urgent or intense. In "A Boy's Life," a man attempts to flee childhood sins through a masturbatory revel—losing his prick and embarking on a search for the missing organ in the process. In "Eternity," a text crawl about the white light that appears at the moment of death scrolls over dark pictures Hoolboom shot in Disneyland. Critic Geoff Pevere describes the main figures in "1+1+1" as a "pixillated couple" that "plays dress-up and undress-up as Earle Peach's industrial-strength audio track pulsates and ebbs with churning tides of sound." In "Moucle's Island," Vietnamese filmmaker Moucle Blackout looks back at the past, and in "Passing On," Hoolboom describes death as something familiar, something which prowls. —DAN RUBINSTEIN

Banff fest signs off

Well, the champagne has been drunk, the canapés consumed and the peaceful sounds of the forest now replace the clamour of the shmoozers... Yes, another Banff Television Festival has come and gone. This year's gala was the largest ever, with close to 2,000 participants from all over the world in attendance. As this year marked the Festival's 20th anniversary, there were many perfunctory "looking back" moments, but the Festival's emphasis was clearly on the here and now. Still, the occasional bouts of nostalgia did serve to remind people just how far the Festival has come in a relatively short time—the Banff Television Festival is now regarded as one of the biggest and best in the world.

Taking a quick glance at the list of guests shows the high regard the indus-

try holds for the Festival. David E. Kelley (*The Practice*, *Ally McBeal*) brought wife Michelle Pfeiffer along as he picked up the 1999 Astral Award of Excellence and a "Best Comedy" Rockie Award for *Ally McBeal*. Tom Fontana, creator of the ground-breaking, controversial series *Oz* and *Homicide: Life on the Street*, led a group through a master class on the process of writing and producing a drama series. Aaron Sorkin, the creative mind behind the hit comedy *Sports Night* shared his experiences while Italian producer Fernando Ghia (*The Mission*) energized the audience with his discussion of location filming.

While the Festival offers attendees the incredible opportunity to sit in on a master class or meet with industry gurus, its most important function is to facilitate collaboration between producers, broadcasters and funders. By and large, the sizable contingent of Edmonton producers felt they had accomplished something positive at the Festival, whether it was meeting with a Toronto broadcaster, securing a commitment for funding or letting a government granting body know just how upset they are over the disparity in federal arts funding across the country. Only Banff offers such opportunities for our industry—here's to another 20 great years. —ALEXANDRA ROMANOW

PROMAX headroom

It is the mission of the shadowy company PROMAX International to get you—yes, you there with this copy of *Vue Weekly* in your hands—to watch more television. To that end, they organize a yearly conference of promotion and marketing executives from around the globe to discuss new ways of keeping the citizens of the world glued to the tube. (Check out the website www.kidscreen.com, by the way, to see the terrifying amount of psychology and market research goes into the marketing of children's programming.)

This year's conference was held in San Francisco. The event included the presentation of PROMAX Awards to outstanding marketing campaigns, and Edmonton's ITV (and its parent corporation, WIC Television Alberta) took away more PROMAXes ("Promies") than any other station in Canada. The station won particular praise for its "Surf Less, See More" spots—you know, the seizure-inducing ads that flash the titles of ITV's various programs across the screen to the accompaniment of a maddeningly catchy percussion track. The campaign won gold awards for "campaign using more than one medium—TV/radio/print" and "print campaign."

Their "Salute to Seinfeld" and "Prime Time Pays" contest spots won silver awards. ITV's performance is pretty impressive, considering they were competing against 4,500 entries submitted by 60 other countries. Even more impressive is the stamina of the PROMAX judges for sitting through what must be a pretty numbing series of screenings.

Inconceivably, however, ITV's brilliant, imaginative and not-at-all-incredibly-annoying "One of Ours" spots went home empty-handed. If you ask us, the fix must have been in. —PAUL MATWYCHUK

Liner notes

Imagine the pitch. "It's like *The Love Boat*, only it's Canadian and it's real." Instead of shaking their heads, the powers that be, perhaps inspired by Christof, Ed Harris's reality-programming "televisionary" from *The Truman Show*, decided eavesdropping on tourists was a great idea for a TV show.

On July 16, *The Cruise* will appear on the Life Channel. Local production

house Great North Productions is wrapping up the post-production on this first Canadian "docusoap," which follows the lives of real passengers and crew on a cruise ship. The three one-hour episodes each have a \$120,000 budget, but shouldn't be too much competition for conventional Canadian soaps like *Riverdale*, which doesn't seem to hire professional writers or actors, either.

Producers on the other side of the pond have already found success with this format—docusoaps attract eight to ten million viewers in Britain. And the ever-increasing ratings for American programming like TLC's *Trauma: Life in the ER* have raised more than a few eyebrows.

The Cruise isn't the only Canadian docusoap in the pipeline. Also planned are series about people who work at Niagara Falls as well as the familiar-sounding *Little Miracles*, which revolves around a day in the life of patients, families and staff at the Hospital for Sick Children in Toronto.

Flying without a net, or a script, might be reckless, but Canadian producers and broadcasters are up to the challenge. If only *Riverdale* would follow their example. —NICOLA SIMPSON

Shut yo' mouth! (But I'm talkin' 'bout Kubrick!)

The privacy of legendary director Stanley Kubrick, who made his films under a thick veil of secrecy, declined interviews for much of his life and even refused to pose for photographs, continues to be jealously guarded after his death. Kubrick's friends and colleagues, including director Steven Spielberg, have voiced bitter opposition to a new memoir by Oscar-winning screenwriter Frederick Raphael, who collaborated with Kubrick on the script for the director's final film, the

soon-to-be-released *Eyes Wide Shut*.

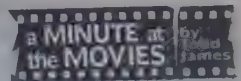
Raphael's book, *Eyes Wide Open: A Memoir of Stanley Kubrick*, is due to come out on June 30. However, the book was excerpted in the June 14 issue of the *New Yorker* and an article based on the memoir and entitled "Stanley Kubrick, Self-Hating Jew" ran in the July 17 *New York Post*.

The title of the *Post* article refers to Raphael's description of Kubrick's insistence that he exorcise the powerful strain of "Jewishness" that runs through *Eyes Wide Shut*'s source novel, Arthur Schnitzler's *Dream Novel*. (The main character in the book, a Jewish doctor who embarks on a series of strange sexual misadventures, will be played in the film version by the very Gentile Tom Cruise.)

In his memoir, Raphael interprets Kubrick's paranoia and obsessive desire for secrecy as a manifestation of his own Jewishness; however, the filmmaker's intimates disagree. Kubrick's attorney and friend Louis Blau, for instance, told Mr. Showbiz that removing the book's ethnic references was simply an attempt to make *Eyes Wide Shut* a more "universal picture."

Raphael's *New Yorker* article makes for very entertaining reading, in any case. Whatever its psychological source, Kubrick's desire for secrecy seems downright bizarre—during their first meeting, for instance, he gave Raphael a Xeroxed copy of Schnitzler's novel, but refused to tell him its title or even reveal the identity of the author. The piece is a textbook description of how a famous and adored "genius" can postpone making decisions for months and months while their underlings fearfully await their approval.

Raphael reveals few specific details about the film, however. It appears that, like the rest of us, even he will have to wait until *Eyes Wide Shut*'s July 16 release date to see what Kubrick did with all of his ideas. —PAUL MATWYCHUK



The General's Daughter The comeback kid himself, John Travolta, turns his bravado and swagger on full-blast in this film—which was made, its producers brag, without the consent of the U.S. military. That's hardly surprising, since the film (based on the novel by Nelson DeMille) presents a scathing, albeit heavy-handed, depiction of military justice and the new role of women in the armed forces.

Travolta is Paul Brenner, an army criminal investigator probing the brutal murder of a respected female captain who just happens to be the daughter of General "Fighting Joe" Campbell (James Cromwell). Brenner was once a soldier under Campbell's command, and as he digs into the crime, he must deal with his own admiration for his C.O., his loyalty to the Army, his past romantic relationship with his assistant on the case (Madeleine Stowe)—not to mention several colourful and devious suspects, including Timothy Hutton and James Woods.

Some of the best scenes are verbal sparring matches between Travolta and Woods, but despite their capable work, this is nothing more than a standard Hollywood thriller. Its labyrinthine plot is punctuated by some gruesomely violent sequences, and with *Con Air* director Simon West at the helm, it's big, loud, overly slick and utterly predictable. ★★★ —TODD JAMES

Now playing: *Austin Powers: The Spy Who Shagged Me* ★★★ • *Instinct* ★ • *Notting Hill* ★★★★★ • *Star Wars: Episode I—The Phantom Menace* ★★★★★

Todd James can be heard daily on Mix 96 FM and hosts *A Minute at the Movies* on ITV News Thursdays at 5:30 p.m. ☉

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(Ultra Stereo) Violence & grisly scenes. Fri-Tues: 7:45 9:35 pm 1A

FORCES OF NATURE

(Dolby Digital) Tru-Tues: 12:15 pm 2:40 5:05 7:30 9:35 Wed-Thurs:
 12:15 2:50 5:05 7:30 9:35 pm 1A

GO!

(Ultra Stereo) Tru-Tues: 10:15 Wed-Thurs: 7:10 9:35 pm 1A

IDLE HANDS

(Dolby Digital) Sex violence & coarse language throughout. Fri-Tue:
 12:30 2:35 4:50 7:10 9:35 Wed-Thurs: 7:35 9:35 pm 1A

MY FAVORITE MARTIAN

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 12:10 2:10 4:45 7:00 9:15 pm 1A

OUT OF TOWN

(Ultra Stereo) Tru-Tues: 12:30 2:35 5:20 7:35 9:50 Wed-Thurs:
 12:10 2:30 4:45 7:00 9:15 pm 1A

PATRACK

(Ultra Stereo) Brutal violence throughout. Fri-Tues: 12:25 5:50 7:50
 7:40 10:25 Wed-Thurs: 12:40 2:55 5:15 7:45 10:10 pm 1A

THE PRINCE OF EGYPHT

(Ultra Stereo) Tru-Tues: 1:55 3:25 4:35 Wed-Thurs: 12:05 2:40 4:30 7:10
 9:10 pm 1A

PUSHING T

(Ultra Stereo) coarse language & Tru-Tues: 12:10 2:45 5:00 7:10
 4:45 Wed-Thurs: 12:10 2:45 5:00 7:10 9:25 pm 1A

SHAKESPEARE IN LOVE

(Ultra Stereo) Tru-Tues: 1:50 4:15 7:20 10:05 pm 1A

SHES ALL THAT

(Ultra Stereo) Tru-Tues: 12:10 2:45 5:00 7:15 9:45 Wed-Thurs:
 12:10 2:45 5:00 7:15 9:40 pm 1A

10 THINGS I HATE ABOUT U

(Dolby Digital) coarse language & Tru-Tues: 12:00 2:40 4:40 7:10
 9:10 pm 1A

THE KING & I

(Ultra Stereo) Tru-Tues: 1:15 3:25 5:35 Wed-Thurs: 1:15 3:25 5:35 7:45
 9:50 pm 1A

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Movies

For more information, consult MAPS at the members provided.

NEW THIS WEEK

Big Daddy (CO) Co-writer Adam Sandler stars in *Happy Gilmore* director Dennis Dugan's comedy about a 32-year-old New Yorker who adopts a five-year-old boy in a misguided attempt to impress his girlfriend.

Limbo (CO) Mary Elizabeth Mastrantonio, David Strathairn and Kris Kristofferson star in *Lone Star* director John Sayles' film about three people who get stranded in Alaska and face their own demons.

Panic Bodies (M) Director Mike Hoolboom's six-part experimental film explores physicality, sexuality, death and the experience of living with AIDS. Fri, June 25-Sat, June 26, 8pm, Zeidler Hall, \$4-7, 988-3456

South Park: Bigger, Longer and Uncut (CO, FP) Feature-length version of Trey Parker and Matt Stone's outrageous animated TV series.

Wild Wild West (CO, FP) Will Smith, Kevin Kline, Kenneth Branagh and Salma Hayek star in *Men in Black* director Barry Sonnenfeld's adventure-fantasy about two government agents on the trail of a diabolical genius in the American West of 1869.

FIRST-RUN MOVIES

Analyze This (CO) Robert de Niro and Billy Crystal star in *Groundhog Day* director Harold Ramis's comedy about a powerful New York gangster who demands that a psychiatrist cure his panic attacks.

Austin Powers: The Spy Who Shagged Me (CO, FP) Mike Myers and Heather Graham star in director Jay Roach's sequel to his spy spoof of 1997, *Austin Powers: International Man of Mystery*.

Besieged (P2) Thandie Newton, David Thewlis, and Claudio Santamaria star in *The Last Emperor* director Bernardo Bertolucci's film about a man and woman with nothing in common who find themselves in a seductive dance of romantic adventures and nervous retreats.

Encounter in the Third Dimension (SC) Stuart Pankin, Cassandra Peterson and Harry Shearer star in director Ben Stassen's 3-D IMAX film about an inept scientist's efforts to perfect his own 3-D filmmaking technology.

Entrapment (CO) Sean Connery and Catherine Zeta-Jones star in *Copacabana* director Jon Amiel's action-thriller about a beautiful insurance investigator in pursuit of the world's greatest art thief.

Extreme (SC) Director John Long's IMAX film on extreme outdoor sports covers skiing in Alaska, climbing in Utah and surfing 20-metre waves in Hawaii.

The General's Daughter (CO, FP) John Travolta stars in *Air* director Simon West's mystery-thriller about a warrant officer from the U.S. Army's criminal-investigation division who inadvertently uncovers a scandal of immense proportions while investigating a murder. Based on the novel by Nelson DeMille.

Instinct (CO, FP) Anthony Hopkins and Cuba Gooding Jr. star in *Phenomenon* director Jon Turteltaub's thriller about a psychiatrist who must try to unlock the mystery in the mind of an apparently mad primatologist.

The Matrix (CO, FP) Keanu Reeves and Laurence Fishburne star in *Bound* directors Larry and Andy Wachowski's thriller, which takes place in a universe run by computers using human beings as batteries for bio-electrical energy.

A Midsummer Night's Dream (CO) Michelle Pfeiffer, Kevin Kline, Rupert Everett, Stanley Tucci, and Calista Flockhart star in *Restoration* director Michael Hoffman's version of Shakespeare's whimsical romantic comedy.

The Mummy (CO, FP) Brendan Fraser stars in *Deep Rising* director Stephen Sommers's adventure-horror flick about a band of treasure seekers pursued by the vengeful reincarnation of an Egyptian priest.

Notting Hill (CO) Julia Roberts and Hugh Grant star in *Persuasion* director

Roger Michell's romantic comedy about a hugely famous movie star who falls in love with a struggling book-store owner.

Run Lola Run (G) Franka Potente and Moritz Bleibtreu star in director Tom Tykwer's film about a desperate woman who must recover an unforfeiting gangster's money before her courier boyfriend gets killed. Winner of the Audience Award at the 1999 Sundance Film Festival. In German with English subtitles.

Shakespeare in Love (CO) Joseph Fiennes, Gwyneth Paltrow, Geoffrey Rush, Colin Firth, Ben Affleck, and Judi Dench star in director John Madden's romantic comedy, set in London in 1593, which follows the trials and tribulations of Will Shakespeare, a struggling young playwright suffering from a dreadful bout of writer's block.

Star Wars: Episode One—The Phantom Menace (CO, FP) Natalie Portman, Liam Neeson, and Ewan McGregor star in director George Lucas's prequel to his 1977 sci-fi blockbuster, *Star Wars*. A young boy named Anakin Skywalker—later to be known as Darth Vader—is taught the ways of the Force by Obi-Wan Kenobi.

Tarzan (CO, FP) The voices of Tony Goldwyn, Minnie Driver, Glenn Close, and Rosie O'Donnell are featured in Disney's animated adventure, based on Edgar Rice Burroughs's classic story *Tarzan of the Apes*.

Tea With Mussolini (FP) Cher, Judi Dench, Maggie Smith, Joan Plowright and Lily Tomlin star in director Franco Zeffirelli's nostalgic drama about a young Italian boy who is adopted by a group of Italian women and American expatriates in 1935 Florence.

10 Things I Hate About You (CO) Julia Stiles, Heath Ledger and Joseph Gordon-Levitt star in director Gil Junger's comedy about a teenage girl who is forbidden from having a boyfriend until her ill-tempered older sister has one of her own.

Three Seasons (P) Don Duong, Ngoc Hiep Nguyen and Harvey Keitel star in writer/director Tony Bu's drama following the intertwined lives of a cyclist, a prostitute, an American GI, a young girl and a little boy all living in modern-day Vietnam.

Wildfire: Feel the Heat (ESSC) IMAX documentary about the helicopter pilots, smokejumpers and other men and women whose job it is to research, manage and battle forest fires.

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Now Playing

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Entrapment (PG) 1:30, 3:45, 7:30, 9:45
South Park (STC) 1:30, 3:20, 7:30, 9:20
Notting Hill (PG) 1:20, 3:40, 7:20, 9:30
Big Daddy (PG) 1:10, 3:40, 7:10, 9:40
Star Wars (PG) 1:00, 4:00, 7:30, 10:00
Anastasia (G) 1:00, 3:00 SAT ONLY

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3rd Fl. Plaza 1101 St. E. 102 Ave. • 444-5468

BIG DADDY PG
Daily 12:40 2:40 5:00 7:30 9:30
Coarse language.
Presented in Digital Theatre Sound.

STAR WARS PG
Fri-Tue 12:30 1:30 3:15 4:10 6:30 7:00 9:20 9:40
Wed-Thu 12:30 1:30 3:15 4:10 6:30 7:00 9:20 9:40
No passes.
Presented in Digital Theatre Sound.

AUSTIN POWERS 2 14A
Fri-Tue 1:30 3:30 5:40 7:40 9:50 10:05 pm
Wed-Thu 1:30 3:30 5:40 7:40 9:50 10:05 pm
No passes. No 7:40 show June 16
No 7:40 show June 17
Presented in Digital Theatre Sound. Crude content.

SOUTH PARK 18A
offensive language throughout, not suitable for minors. Wed-Thu 1:30 3:30 5:10 7:10 9:10 pm

TARZAN G
Fri-Tue 12:50 2:50 4:50 6:50 8:50
Wed-Thu 12:50 2:50 4:50 6:50 8:50 pm
Presented in Digital Theatre Sound.

NOTTING HILL PG
Fri-Tue 12:00 4:00 7:10 10:00
Wed-Thu 12:00 4:00 7:10 10:05 pm
No 7:10 or 10:00 show June 27.
Showing only at 9:00. SPECIAL SNEAK PREVIEW OF IDEAL HUSBAND (PG) at 7:00 pm. Stay at our guest for NOTTING HILL at 9:00 pm. Coarse language. Presented in Digital Theatre Sound.

THE GENERAL'S DAUGHTER 18A
Fri-Tue 1:10 4:00 7:10 10:10 10:10
Wed-Thu 1:40 4:30 7:40 10:10 10:10
Sexual violence.
Presented in Digital Theatre Sound.

WESTMOUNT 4 14A
111 Ave. • 444-5468

NOTTING HILL PG
Daily 6:45 9:45 Mat Sat Sun Thu 1:00 4:00 pm.
Coarse language.

STAR WARS PG
Daily 6:10 9:15
Mat Sat Sun Thu 12:45 3:45 pm
No passes. Presented in Digital Theatre Sound.

AUSTIN POWERS 2 14A
Daily 7:30 10:00
Mat Sat Sun Thu 12:30 2:45 5:00 pm.
Crude content.

BIG DADDY PG
Daily 7:15 9:30
Mat Sat Sun Thu 12:15 2:30 4:45 pm.
Presented in Digital Theatre Sound.

CLAREVIEW TOWN CENTRE
4211-137 Avenue • 472-0800

AUSTIN POWERS 2 14A
Fri-Tue 12:50 2:50 4:50 6:50 8:50 9:10
8:00 9:30 10:20 Wed-Thu 12:50 2:50 4:50 6:50 8:50 9:10
4:20 5:20 8:00 9:35 10:20 pm. Presented in Digital Theatre Sound. Crude content.

BIG DADDY PG
Daily 12:30 1:30 3:30 5:30 7:30 9:30 10:30
9:50 10:10 10:40 pm. Coarse language.
Presented in Digital Theatre Sound.

NOTTING HILL PG
Fri-Tue 1:20 4:10 6:50 9:35
Wed-Thu 6:50 pm. Coarse language.

THE GENERAL'S DAUGHTER 18A
Daily 1:40 4:40 7:40 10:40 pm.
Presented in Digital Theatre Sound.

TARZAN G
Daily 12:15 2:20 4:30 6:40 8:40 pm.
Presented in Digital Theatre Sound.

SOUTH PARK 18A
offensive language throughout, not suitable for minors. Wed-Thu 12:20 2:30 4:50 7:40 10:30 pm
Presented in Digital Theatre Sound.

WILD WILD WEST (STC)
Wed-Thu 1:20 4:10 7:10 9:50 pm.
Presented in Digital Theatre Sound.

STAR WARS PG
Fri-Tue 1:10 4:00 7:00 9:50 pm
Wed-Thu 1:10 4:00 7:00 9:50 pm
Daily 12:40 3:40 6:30 9:20 pm
Presented in Digital Theatre Sound. No passes.

WEST MALL 8 PG
West Edmonton Mall
Phonix III Entrance 2 • 444-8720

NOTTING HILL PG
Daily 12:50 1:30 3:40 4:10 6:40 7:10 9:40 9:40 pm.
Coarse language.

ENTRAPMENT PG
Daily 1:10 3:50 7:10 10:00 pm
Not suitable for younger children

THE MUMMY PG
Daily 1:20 4:00 6:50 9:30 pm. Frightening scenes.

BIG DADDY PG
Daily 12:30 1:50 2:50 4:40 6:30 8:40 9:50 10:10 pm
7:20 9:40 9:50 10:10 pm Coarse language.
No 6:40 pm show June 27 or 28. SPECIAL SNEAK PREVIEW OF IDEAL HUSBAND (PG) June 27, 7:10 pm. Stay at our special guest for NOTTING HILL at 9:10 pm.

SPECIAL NIGHTS DREAM PG
Daily 12:40 3:30 6:30 9:00 pm
No 6:30 pm show June 30

WHITEMAN CROSSING 14A
4211-106 Street • 434-3000

AUSTIN POWERS 2 14A
Daily 12:15 1:30 2:30 3:45 4:45 6:50 7:40 9:10 10:10 pm.
Crude content.

STAR WARS PG
Daily 12:30 1:50 3:30 4:00 6:30 7:00 9:00 10:00 pm
No passes. Presented in Digital Theatre Sound.

NOTTING HILL PG
Daily 12:00 4:00 7:10 9:50 pm
Special SNEAK PREVIEW OF IDEAL HUSBAND (PG) June 27 at 7:00 pm. Stay at our special guest for NOTTING HILL at 9:00 pm. Coarse language.

BIG DADDY PG
Daily 12:00 12:45 2:15 3:40 5:15 6:40 7:30 9:00 9:40 pm
Presented in Digital Theatre Sound.

IDEAL HUSBAND 14A
Daily 1:10 4:10 7:15 10:05 pm
Coarse language.

VILLAGE TREE MALL 14A
10000 104th St. • 459-1212

INSTINCT 14A
Fri-Tue 6:50 9:25
Wed-Thu 6:50 9:25
Mat Sat Sun Thu 1:00 3:50 pm

WILD WILD WEST (STC)
Wed-Thu 7:00 9:30
Fri-Tue 7:00 9:30

THE GENERAL'S DAUGHTER 18A
Daily 6:40 9:00
Mat Sat Sun Thu 12:40 3:10 pm
sexual violence.

THE MUMMY PG
Daily 6:35 8:55 pm
Mat Sat Sun Thu 1:00 4:00 pm.
Frightening scenes.

IDEAL HUSBAND 14A
Daily 7:00 9:40
Mat Sat Sun 1:40 4:10 pm.
Crude language.

AUSTIN POWERS 2 14A
Fri-Tue 7:10 9:30 9:45
Wed-Thu 7:10 9:30 9:45
Mat Sat Sun 12:45 5:50 5:20
Mat Sat Sun Thu 12:30 12:55 2:40 3:00 4:50 5:10 pm
Crude content.

THE MATRIX 14A
Daily 6:30 9:10 Mat Sat Sun Thu 12:50 3:40 pm.
Violent scenes.

SHAKESPEARE IN LOVE 14A
Fri-Tue 6:45 9:05 Wed-Thu 6:45 9:05 Thu Mat 4:10
Mat Sat Sun Thu 1:30 4:20 pm.

ANALYZE THIS 14A
Daily 7:20 9:35 pm.
Mat Sat Sun Thu 12:30 3:30 pm.
Coarse language throughout.

CINEMA CITY 12
100-10000 STREET 444-5468

Showtimes effective
Fri, June 25 - Thu, July 1, 1999.

OUT OF TOWNERS 14A
Sat Sun 11:40 am Daily 14:40 3:40 4:40 7:50 10:10 pm

PUSHING TIN 14A
Sat Sun 12:00 am Daily 2:05 4:30 7:10 9:35 pm
Midnight Fri Sat 12:00 am

THE KING & I 14A
Sat Sun 11:40 am Daily 1:25 3:30 5:30 7:35 9:50 pm
Midnight Fri Sat 12:00 am

GE 18A
Sat Sun 11:45 am Daily 2:15 4:45 7:40 10:05 pm
Midnight Fri Sat 12:25 am

FORCES OF NATURE 14A
Fri-Sun 12:05 Daily 2:10 4:55 7:05 9:45 pm
Midnight Fri Sat 12:15 am

ANALYZE THIS 14A
Coarse language throughout Sat Sun 11:35 am Daily 2:00 4:40 7:30 9:45 pm Midnight Fri Sat 12:20 am

MY FAVORITE MARTIAN PG
Sat Sun 12:20 am Daily 1:20 3:20 5:20 7:20 9:30
Midnight Fri Sat 11:40 pm

BABY GENIUSES PG
Sat Sun 11:40 am Daily 1:25 3:25 5:20 7:40 9:30
Midnight Fri Sat 11:40 pm

PAYBACK 18A
Sat Sun 11:55 am Daily 2:10 4:35 7:15 9:45 pm
Midnight Fri Sat 12:05 am

CRUEL INTENTIONS 14A
Coarse language and sexually suggestive scenes throughout.
Sat Sun 11:25 am Daily 1:30 3:35 5:40 7:55 10:15 pm
Midnight Fri Sat 12:00 am

IDEAL HANDS 14A
Sat Sun 11:40 am Daily 1:25 3:25 5:20 7:40 9:30
Midnight Fri Sat 11:40 pm

THE KING & I G
Sat Sun 11:40 am Daily 1:15 3:15 5:10 pm

EXITER 14A
Daily 4:50 7:10 9:25 Midnight Fri Sat 11:45 pm

PRICE OF EGYPT PG
Sat Sun 12:00 Midnight 2:25 pm

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Theatre

Notes

By PAUL MATWYCHUK

My love is like a red, red nose

Many of the people attending the graduation performance of Jan Henderson's clown course at the University of Alberta seemed understandably leery of entering the room where it was being held.

There's the discomfort that most people feel when they see grown adults running around, dressed in "wacky" mismatched outfits, clown makeup and red noses playing with

children's toys and behaving like overindulged five-year-olds. Primal memories of having been terrified by clowns during our childhood probably plague us all. And, of course, there's the fear experienced by every theatre-goer when it looks like the actors are going to drag audience members up on the stage and "interact" with them—the fear is justified when a clown pastes a heart on my forehead while I'm talking to Jan Henderson. (Damn clowns!)

Henderson is a short, energetic woman who laughs with honest delight at her students' antics—significantly, unlike me, she doesn't peel the sticker off her forehead. "The most creative part of yourself is the child part of you," she says. "Everything creative that you do as an adult comes from that childlike impulse. And from that comes some bad ideas, some mediocre ideas and some good ideas. The clown gives you permission to allow the dumb ideas that lead to the good ideas."

All right, I ask her as a tall, barefoot, timid-looking clown in a bathing cap, bathrobe and inflatable pool toy shuffles past us, what about the familiar complaint that clowns just aren't funny? "The only clowns who aren't funny," she replies, "are not really connected to an inner personality. They're doing sthick. They're making mistakes on purpose in order to make you laugh. Real clowns aren't trying to make mistakes; it's only their own innate ineptness and the malevolence of the world that makes things go wrong."

Henderson has been teaching clown workshops for decades now and although her students have gone on to appear in the Street Performers Festival and Cirque du Soleil, preparing graduates for performing careers is really beside the point. Henderson's more interested in getting them to recognize the wise, childlike clown who everyone has lurking somewhere

SEE NEXT PAGE

Underbrush up your Shakespeare

Free Will Players take *Macbeth* and *Verona* alfresco

By PAUL MATWYCHUK

The cast and crew of the River City Shakespeare Festival are still buzzing about last Friday's dress rehearsal of *Macbeth*. It was their first run-through of the play in the outdoor stage at Heritage Amphitheatre in Hawrelak Park, and as the three witches began their second-act incantation scene, ominous clouds began to form over the city. And as their voices rose in intensity, it was as if the skies simply opened.

"All three of us really felt like we were creating the storm," says Annette Loisel, who plays one of the witches. "During intermission, everything had calmed down, the rain had stopped. But as we did the incantation, the lightning started—lightning struck the tent—the thunder got louder and louder and then it just started pouring rain, and there was this feeling that we were the cause of it."

"Coming here today with it all nice and calm, it seemed like it was a dream last night," says Ashley Wright. "Not an actor's nightmare, but just this bizarre dream with [director] James MacDonald wrapped in blankets, trying to take notes—I don't know how he could take notes, he probably couldn't hear anything over the storm."

There are a lot of actor's superstitions surrounding *Macbeth*. er, I mean, "the Scottish play"—and it's eerie incidents like this one that help perpetuate them. However, the cast members seem to have a healthy attitude toward the *Macbeth* curse. At the start of rehearsals, they sat down together and watched the *Blackadder* episode in which two pretentious, queeny Shakespearean actors perform an elaborate de-hexing patty-cake routine every time someone says "Macbeth."

"I shall be your spaniel"

But there's always a playful atmosphere surrounding the Festival that no amount of rainfall can entirely dispel. (For instance, last Saturday morning, when a stagehand spotted a pair of squirrels running around the set, she could react with delight

instead of making a frantic phone call to the exterminators.) Performing Shakespeare is usually thought of as pretty gruelling work for an actor, but somehow the outdoor setting makes this festival seem almost like an actor's holiday. Besides Wright and Loisel, John Kirkpatrick, John Wright, Marianne Copithorne, John Ulyatt, Troy O'Donnell and many others (including John Wright's tiny pet Shih'tzu Woodrow) are all in the company, alternating performances of *Macbeth* and *The Two*

Gentlemen of Verona well into July.

"For me, it's been another kind of vacation," says director Kim McCaw. "Because, as a relative newcomer to the Edmonton theatre scene, I'm getting a chance to work with a lot of the best theatre artists in the city. It's a testament, I think, to the Festival that it can attract these top artists. Some of it is the fact that actors and theatre people want to do Shakespeare. They look at Shakespeare and they say, 'This is a writer who has so much to teach us, and there's so much you can get from doing his plays.' But at the same time, it is a playful situation. People are here to have fun. And I'm fortunate in that I get to do the comedy, so we get to be really silly and irreverent."

Parting is such sweet Zorro

Accordingly, McCaw has set his production of *The Two Gentlemen of Verona* in the kind of señorita-filled, bandito-infested Mexican setting familiar to all fans of Disney's *Zorro* TV series and reruns of *Maverick*. "Especially for us in Canada, the setting lends itself especially well to archetypes," says Ashley Wright. "You can have, for instance, John Wright playing the Duke with a black sombrero and a big cigar hanging out of his mouth and this beautifully embroidered waistcoat—it just fits the material so well." Indeed, as we talk, Dave Clarke and Paul Morgan Donald's mariachi band, which makes several appearances throughout the play, begins to practise filling the park with the sounds of their Latinized version of "Who Is Sylvia?" The combination of the music and the lovely afternoon is unbeatable.

"I think the natural setting is why Shakespeare in the Park works so well," says Wright happily. "There's nothing better, for instance, than

doing a love scene with that beautiful willow tree right behind you, or someone going off on a paddleboat out there in the distance. It's so excellent."

Shakespearean comedy seems naturally suited to the wide open spaces, but as Loisel points out, *Macbeth* is only the second time the Free Will Players have attempted a tragedy outdoors. (Last year's *Julius Caesar* was the first.) "When we first chose the play," she says, "I wasn't sure how it was going to work. But I think what makes the tragedies work in the open air is that the stories are so huge, they're such epic stories, that they seem to fit right in with the elements."

James MacDonald has set the play in a ruined, vaguely post-apocalyptic setting, the doomy mood of which hopefully will be enhanced by the drafty, windy, open-air stage. And of course, the outdoor setting allows for a spectacular Birnam Wood scene—"There's Birnam Wood right there," says Loisel, pointing to a stack of branches by a nearby tree.

Serenity now!

The pairing of *Macbeth* and *Two Gentlemen* harks back to 1957, when those same two plays were mounted in New York City's summertime Shakespeare in the Park festival—Jerry Stiller, Frank Costanza himself played the porter in *Macbeth* and the clownish Launce in *Gentlemen*. This production, however, has made some more inventive casting decisions. "I should be playing Launce," laughs Ashley Wright, who instead has been cast as the treacherous young lover Proteus. "At Stratford, I would be cast as Launce and John Ulyatt would be cast as Proteus. But I think this is a great opportunity for both John and me to do something we normally wouldn't get a chance to do. And by the same token, why not have the big character actor be completely invisible?"

There could be sights at this year's Shakespeare Festival, though a whole lot stranger than seeing Ashley Wright in love. During that cauldron scene in *Macbeth*, for instance, you may want to keep an eye on the clouds overhead, and be prepared to run for cover. ☉

River City Shakespeare Festival
Heritage Amphitheatre, Hawrelak Park • *Macbeth*: odd dates, June 23, July 17, 8pm; *The Two Gentlemen of Verona*: even dates, June 24-July 16, 8pm • \$0-\$10 • Free Will Players • 425-8086

Theatre Notes

Continued from previous page

within themselves. The course, then, is equal parts theatre class and self-actualization workshop.

The clown philosophy has a wide streak of "love your inner child" (*Patch Adams* mushiness, but as the room is called to order and the graduates each perform short, improvisational clown routines, they do make me smile. Chris Bullough uses his expressive face well during a mime routine involving a bee and a cowboy hat. And I like the mournful quality projected by a clown who plays the bongos with the aid of a rag doll bearing an enormous hand-lettered sign reading "ARTISTE."

Maybe I'm just too cynical and unclownish a personality to lose myself in the world of the clown. It is kind of a relief to watch the oldest member of Henderson's class, a surly piano-playing clown whose grouching makes a nice change of pace from the childlike antics of the other students. She concludes her routine by playing a few bars of "Pennies From Heaven" on the piano, reaching into her purse and tossing handfuls of pennies into the sky and onto the alarmed audience members' heads. Now *that's* entertainment!

Barn razing

Not many theatre people were in the crowd at the unveiling of Fringe Theatre Adventures' plans to transform the Arts Barns into a slick new performing arts facility (perhaps scheduling the breakfast at the ungodly hour of 7:30 a.m. kept them all away); FTA Artistic Producer Darryl Lindenbach was clearly aiming the event at the city's business community.

The ambitious project, for which TransAlta is the lead donor, will profoundly change the Strathcona theatre scene; the Arts Barns will now house a 250-seat proscenium stage, a flexible, 750-seat "multi-form space," a functional shop, classrooms, rehearsal rooms, a revamped lobby and a snazzy new exterior. The aim is to make the Arts Barns a year-round theatre space and to raise the facility's profile within the city.

I hope I'm not being foolishly sentimental about the old Arts Barns when I express my wariness about the project. Undoubtedly, the facility needs technical improvements; I don't think *any* Fringe plays have ever benefited artistically from being staged in that cavernous main-stage area.

Last Thursday's presentation emphasized FTA's commitment to providing young people with valuable hands-on theatre experience, but I suspect the kind of shows they have in mind are things like the upcoming production of *Fame* rather than the stuff currently put on in the Barns by Theatre Squared, which is written, directed and acted entirely by young artists. I hope I'm wrong. I hope the Arts Barns doesn't become so slick and "legitimate" that it makes the theatre world seem even more inaccessible than ever. ☐

Arts festival: it Works for me

For Marianne Sinkovics, life imitates art

By DANIELLE ZYP

The Works: A Visual Arts Celebration kicks off June 25 with a "Food Is Art" gala at the Hotel Macdonald. Tickets are \$75, making the evening the only Works event that'll cost you money to get in. Technically, however, the Works celebrations actually begin June 24 with several opening receptions, mostly at participating galleries like Latitude 53 and Harcourt House.

As always, Sir Winston Churchill Square is the hub of the festival. There you'll find live music, food, street market artisans, potters building with clay and lots of

imaginative activities for the kids. For example, Diana Burgoyne will attempt to make electronics understandable for kids. Through hour-long performance/workshops participants will learn how to play a song with a piece of fruit or listen to a rainbow. Janice Boudreau helps children to see the world through the eyes of an animal and Robert Woodbury plays with light to create art through science.

This year you'll also be treated to *Living Art Projects*, the creation of longtime Works artist Marianne Sinkovics. Using body paint, recycled material and damaged clothing and wigs, Sinkovics promises to transform ordinary people into

walking, breathing art objects. "I've got two characters dressing up as the first Andy Warhol painting I ever saw!" says Sinkovics enthusiastically. "It's a green background with a red dollar sign, so I'm making them these big suits. And I have these lime-green wigs designed like Mozart and Beethoven. Their names are Loonie and Doubloonie. They just go leaping through the square and freeze."

Fit to be Bride

Heavily influenced by supermodel-cum-artist Veruschka, Sinkovics is fascinated with persona. Veruschka collaborated with painters and photographers to create amazing photographs of her (usually nude) body painted so as to blend

in with, and almost disappearing into, a chosen background. Besides seeing Sinkovics turned into living art, you can also spot her as the Bride of Frankentringe. She has recreated herself as the Marilyn Monroe-esque monster featured on the Fringe poster art; she'll be popping up in the same costume all over the Fringe this year.

As much fun as Sinkovics is having putting her living exhibits together, she says the hardest part of her job is finding models, especially male models. "Seven of the models are from the Victoria School of Performing and Visual Arts. They're female modern dance students. It's really hard to get men to do this. So I went to the bar and started looking at guys and just walked up to the ones I wanted to model in Churchill



"Living Art" by Marianne Sinkovics is a model sculpture

Square. I told them exactly what would be happening and they just couldn't believe it. So now I have about 15 models. Most of them are experienced models because that's the first question I ask."

Sinkovics herself will be dressed as Medusa for the gala opening and the finale.

Once you've spent some time at the square, there are 20 more sites to check out at the Works. Next week, *Vue Weekly* will talk with

Works artistic director Vincent Gaspari to find out what his vision is for this year's festival, as well as with several of the artists who have made that vision a reality. We'll also look at some of the highlights of the Works, including Li Mo's feast of large-scale black-and-white works created right before your eyes, Brian McArthur's humorous ceramic installation and some cartoon art—that's big, original... and funny, too. ☐

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Inner City Youth Project
- *Urban/Suburban*
Photographs from the Collection
- *Tom Thomson and the Original Seven*
- *Crossing the Wilderness*
- *Children's Gallery: Sight Uns*
opens July 11

ART

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Normal
an installation
by Leesa Streifler

June 24
TO
July 24

passing time
new work by
Elizabeth Dove

Opening reception: Thurs. June 24 @ 8 pm

Both Galleries located @ 10137-104 St. Edmonton, AB. T5J 0Z5. Gallery Hours: Tues - Fri 10 - 5 PM

Latitude 53 1979-1999

Edmonton SNAP GALLERY

Restaurants

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LEGEND

\$ Up to \$10 per*
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 \$\$\$ \$20-30 per
 \$\$\$\$ 30 per & up

* Price per person, before tax & tip

ALTERNATIVE

Badass Jack's (8621-109 St., 4204-137 Ave., 4211-106 St.) Edmonton's first and original Californian wraps. A fresh and healthy alternative, featuring fresh baked bread, carved off the roast subs, and homemade side dishes. (open 'til 12 am on weekends) \$

Ber-zerk (8128 - 103 St., 431-9864) Bigger scoops + low prices = A Big Hit! 36 flavours (ice cream, frozen yogurts, sorbets & sherbets). We serve milk shakes, floats, home-made waffle cones, 'squishies' (aka slurpees), etc. \$

Le Brasserie (10332 Whyte Ave., 434-6597) Now providing the freshest burgers, tantalizing chicken burgers and homemade pizza, pitchers of beer, and Italian pastas. Come in and check out our friendly atmosphere with friendly staff. \$

Cafe Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. \$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of

food. \$\$\$

BISTROS

Bistro Praha (10168 - 100 A St., 424-4218) The first European Cafe since 1977 and still the only one. \$\$

Bridges (9028 - Jasper Ave., 425-0173) Be scene! Before the theatre, after the game or for an evening of entertainment in itself, join us for elegant, yet affordable cuisine in our quiet & tastefully decorated room. Lunch Mon-Fri 11:30-2:30 \$, Dinner Thur-Sat after 5 \$\$\$

Cafe Select (10016 - 106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere for over 14 years. Open to 2 am seven nights a week

Cafe De Ville (10137 - 124 St., 488-9188) Located in Old Glenora, we offer a diverse and eclectic menu in a warm and inviting atmosphere. Fresh food & a new wine/cocktail list. Beautiful patio. \$\$

Carole's Cafe & Catering (10145-104 St., 425-1824) Creative, comfortable, accommodating. Offering a diverse menu of fresh food, and a warm and inviting atmosphere. An affordable alternative to downtown hotel catering. \$\$\$

C'est Bon Bistro (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the old post 5 building. Light lunches, salads, vegetarian fare, specialty coffees, delicious desserts, muffins and other baked goods, all homemade. "It's all in the name"

Cilantro's on 111th (10322-111 St., 424-6182) Invites you to enjoy a relaxing evening in a quaint

and casual atmosphere, with a wide selection of dishes from kawi mussels to blackened cat fish or mini rack of lamb. \$\$

Four Rooms (#137 Edmonton Centre, 102 Ave. & Rice Howard Way, 426-4767) Casual dining in an upscale environment, featuring a unique international tapas menu. Open late night. \$\$

Manor Cafe (10109 - 125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$\$

Mattess Urban Bistro (8223 - 104 St., 431-0179) The first European bistro since 1996 and still the only one. Radeagat on tap. \$\$

Russian Tea Room (10312 Jasper Ave., 426-0000) We have a delicious variety of food to choose from, including the best cheese cake in town. Our centrally located restaurant has a quiet and romantic atmosphere, candlelight at night to warm your heart. We also do Tea Leaf Readings. Open 7 days a week. \$\$\$

Sweetwater Cafe (12427 - 102 Ave., 488-1959) In the heart of Old Glenora, delicious, health-conscious dishes made fresh. Experience the ultimate brunch Saturday & Sunday, or drop by in the evening for wine & one of our specialty pastas. \$\$\$

BREW PUBS

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. brewery tours available. \$\$

Taps Brewpub & Eatery (3921 Calgary Trail S., 944-0523) Our exclusive Microbrewed Ales and lagers are produced in our site brewery (Brew-tours with your glass). We feature a Large Skyline over an oak bar and a tempting full menu. Play pool, darts, NTN or relax with your friends in the library by the fireplace.

CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130 - 103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Cafe on Whyte (10460 - 82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. \$

Breadstick Cafe (10159 - Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. \$

Cafe La Gare (8104-103 St., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. (10308A-81 Ave., 439-2969) Smoking. Just two doors down, with a style of its own! \$

Cafe Amande (8523 - 91 St., 465-1919) Located on the ground floor of La Cité Francophone

Featuring fine french cuisine—quiches, tortes and crepes a la mandarine. Live music Fri & Sat \$

Cappuccino Affair (12808-137 Ave., Palisades Square, 457-0709) Friendly staff, home-like atmosphere, fireplace, loveseat groupings. Light breakfast, lunch or night-time snack. Specialty and European coffees, fully licensed. Catering and take-out available. \$

C'est Bon Bistro (10505 Whyte Ave., 439-8609) Great food, cozy atmosphere in the Old Post Office Building. Light lunches, salads, vegetarian fare, specialty coffee, delicious desserts, muffins and other baked goods, all homemade. "It's all in the name". \$

The Commissary (11750 - Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. Coffee, catering and weekend brunch. Fast, friendly service in a casual atmosphere. \$

Jazzberry's Too Cafe (10116-124 St., 488-1553) A great "alternative" with friendly staff, good home style cooking in a relaxed environment. Smokers always welcome. \$

Juliano's Restaurant & Cappuccino Bar (11121 - 156 St., 451-1117) Wonder food and prices mama would love! Fast lunches served. Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$\$\$

Katmandu Coffee Cafe (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant, inviting environment that encourages conversation. Similar to the early coffee houses of Europe, updated to reflect the contemporary life-style of today's coffee and jazz connoisseur. Gourmet coffee, specialty coffee (both hot & cold) Espresso & light lunch food items. \$

Makapakafe (13042 - 50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts too. \$

Market Cafe (16615 - 109 Ave., 930-4060) Fast, fun and for the family. Featuring daily breakfast, lunch & dinner buffet and a delightful A-La Carte menu. \$\$\$

Misty on Whyte (10458 - 82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna & more! \$3.95 lunch special every day. Smoking & nonsmoking areas.

Muddy Waters Cappuccino Bar (8211 - 111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

Sugar Bowl (10922 - 88 Ave., 433-8369) The eclectic & eclectic cafe full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. Fresh meat counter, produce deli, fresh bread, ready to heat entrees. Coffee bar with specialty coffee, cappuccino, latte. Eat in or take home. Corporate or private catering available. \$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best jambalaya and Gumbo in the province. \$\$

Da-De-O (10548 - 82 Ave., 433-0930) Fully-stylish restaurant in an old-style diner on Whyte Ave. \$

Louisiana Purchase (10320 - 111 St., 420-6770) Higher-end style of cooking from the Bayou is great atmosphere. \$\$\$

CANADIAN

Barb & Ernie's (5906 - 72 Ave., 433-3242) One of the best mom & pop operations in the city. \$\$

Billiards Club (2 fl. 10505 - 82 Ave., 432-0355) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

Bones (10220 - 103 St., 421 - 4747) Known as the place for ribs - on the Boardwalk. \$\$\$

David's (8407 Argyle Rd., 468 - 1167) Specializing in Alberta beef dishes on the south side of the town. \$\$\$

Franklin's Inn Dining Room (2016 Sherwood Dr., Sherwood Park 467-2344) All day breakfast and a great selection of all your favourites. Featuring our carved roast beef buffet Friday nights and our \$8.95 Sunday lunch buffet! Open at 5 am Mon-Fri., 6 am Sat-Sun. \$\$\$

The Garage Burger Bar and Grill (10242 - 106 St., 423 - 5014) The best home made burgers with daily lunch specials at student - friendly prices. \$

The Grinder (10957 - 124 St., 453 - 1709) For casual dining experience visit the Grinder. 20 years on up and under new management. When you've done your meal head to the lounge or games room. \$\$\$

High Level Diner (10912 - 88 Ave., 433-0991) Wholesome and health conscious - known for their tasty hummus and veggie burgers. \$\$\$

Insomniac Pub (5552 - Calgary Trail South, 414 1743) A new, cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

Iron Horse Eatery & Watering Hole (8101 St., 438 - 1907) Canadian cuisine with influences from around the world. Largest patio on Whyte Ave. Perfect for afternoon or late night gatherings.

Keegan's (8709 - 109 St., 439 - 8934) At any hour, the last word in Huevos Rancheros. \$

Larry's Cafe (6, 10015 - 82 Ave., 414 - 6040) Best breakfasts and lunches on the south side. Cheap prices! \$

Louie's Submarine (8109 - 104 St., 431-0897)

Quick BITES

Bosch Kitchen Centre (9766-51 Ave) is holding a week-long cooking class for kids aged 10 to 15 years old. Classes will take place in the morning from 9:30 a.m. to 12:30 p.m. from July 5 to 9. Topics will include baking, preparing main dishes, salads, drinks, soups and fruit dishes. On the fifth day, students will prepare and share samples with parents of the new dishes that they have learned to cook. Places are limited to register early by stopping by the Kitchen Centre in person or phoning 437-3134.

Are you looking for a wedding gift for wine enthusiasts? Wines and Spirits-Cost Plus (11452 Jasper Ave) now has a wedding gift registry for couples who have everything or who would like to begin stocking their wine cellar. Couples can select wines, bubbly, scotches, cognacs and port as they would any china pattern, and then guests can consult the registry for the perfect gift.

Hardware Grill would like to remind its patrons that it will be closed from July 4 to 13 for their annual staff holidays. The owners and staff appreciate your understanding while they enjoy time off to spend with their families. Hardware Grill will be open for business as usual on July 14.

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OR: Fax 426-2889 OR: E-mail: mmmm@vue.ab.ca

All entries must be received by Noon, June 28, 1999 to qualify!

Picnic planning's a picnic

BY JENNIFER COCKRALL-KING

The long hot days of summer are here and the outdoors are calling. A picnic is the perfect way to explore the city and dine al fresco. Whether you want to grill some smokies in a city park or hike some gourmet fare into remote places, here are a few ideas to help you pack a memorable lunch for dinner; first I'll cover food, then fun.

For a European-style picnic, stop at Paddy's International Cheese Market (19732-82 Ave) for aged Canadian cheddar or creamy French brie. Pick up a loaf of artisan bread at French Meadow, which shares retail space with Paddy's. For superb deli meats, sausages and condiments, try Debaji's Fresh Market (7115-109 St) or Charly's Meat & Sausage (8009-102 St). To carry it all in style, Le Gnome Kitchen store (8114 West Edmonton Mall) has handy picnic backpacks with detachable wine duffels.

Head to the heart of Little Italy at the Italian Centre Shop (10878-

95 St) for huge and tasty Italian sandwiches made to order with spicy salamis, deli meats, vegetables and Italian cheeses.

Gourmet Goodies (5961-103A Ave) has a special picnic catering menu. Choose from several salads (like artichoke and orzo, marinated vegetable or Mediterranean couscous), chilled soups, entrées (like chilled cedar-baked salmon and gourmet pâté with Cumberland sauce and baguette), dips, spreads and desserts. Rent everything you need from baskets to cutlery. Call them at 438-1234 to place your order.

Like most hotels, the Hotel Macdonald will organize boxed lunches to suit your tastes and budgets. Call 424-5181 and ask for room service.

Just avoid Hanging Rock

Now on to location. Edmonton has a dozen or so wonderful River Valley parks with free public picnic sites with one camp stove and picnic table per site. Firewood is no longer provided, however, so you'll have to bring your own. While

most parks get quite busy in the summer, you can try the park trail in McKinnon Ravine (south of Government House and west of where Groat Road crosses the river) for full sun all day and superb late afternoon views. Queen Elizabeth Park has quiet, shaded sites and great views of the river valley and city skyline. For information on which parks have wheelchair-accessible washrooms (only half of them do), or to book a site with a barbecue pit (costs run upwards of \$16.81), call 496-4999.

The well-tended grounds of the Legislature Building make for great picnicking by the fountains or under a tree. After lunch, hop aboard the High Level Streetcar, which will take you across the High Level Bridge into the heart of Old Strathcona to the Farmers' Market.

For a relaxing afternoon adventure, take advantage of the canoe rental and shuttle service that the River Valley Centre (496-2966) runs between Devon and Emily Murphy Park. About halfway along this five- to six-hour float, stop off at Big Island in the middle of the North Saskatchewan for a secluded picnic. ☉

food

Restaurants

more fresh baked bread. Soups and salads. Dining business & social lunches or dinners. Healthy breakfast with Louie. \$

Mayfield Grill (1665 - 109 Ave., 930-4062) Casual dining in an elegant atmosphere, featuring an extensive A-La-Carte menu for lunch and dinner, plus for the best Sunday brunch in town. \$

Tea Shoppe (12606 - 118 Ave., 452-0291) Edmonton's best kept secret on the north side. Featuring all home-made meals. Utilizing traditional English high tea and meet evening meals. \$5

Latiz Restaurant (10331 - 82 Ave., 413-0930) Ultimate in diversity. An eclectic assortment of cuisines, entrees and pastas, and delectable soups. Live jazz every Wed.

Reven (10338 - 81 Ave., 431-1193) An eclectic selection of "wood fired food" featuring all Strathcona's best steaks and oven roasted chicken. Don't forget to try our new baked oysters. See you soon. \$

Bar and Grill (10604 - 101 St., 432-1799) Nothing fancy, but sensible home cooking without the frills. \$

Sidetrack Cafe (10333 - 112 St., 453-1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chick-wings. The Sidetrack Cafe's kitchen will do it for you. \$-55

Pub/Starvin' Marvin's (10505 - 82 Ave., 859-44) We invite you in for daily and monthly specials, as well as Happy Hour from 4-8 pm. Night snack? Starvin' Marvin's serves donairs, fries and much more til 3 am Wed-Sat. Come and enjoy for our friendly atmosphere and good food. \$

Tea House (52404 Range Rd. 221, Strathcona, AB, 922-2279, 922-6963) Country style foods for lunch, dinners or breakfast. Soups, local arts and crafts and unique gifts to go around. Mystery dinners held monthly. Breakfast & lunch \$; dinner \$-55

Starvin' Marvin's (10250-102 Ave., 3rd Floor Eaton's, 745-66) Great hot meal selection daily. Fast service, salad bar, made to order. Pastas, baked items & much more. Plus a frequent drink program. \$

Creek Cafe (8404-109 St., 433-4202) Mental-style bistro with good variety of dishes, pizza, stir-fries, pasta and more. \$5

Hardof Restaurant (9602-82 Ave., 432-0480) 17 years of operating a fine dining establishment in a newly renovated building. \$555

Lounge (8103 - 105 St., 439-3388) For dinner or late night fare, experience wholehearted service, 1/2 pound burgers, healthy green salads, or a generous portion of seafood or more. Remarkable service at affordable prices in a fun atmosphere. Saturday afternoons enjoy the live sounds of our jazz trio while you dine. \$

Village Café (11223-Jasper Ave. 488-0955) Home-made gourmet dishes prepared by chef chefs on site. Specializing in prime rib, pasta, and stir fry. Award-winning menu and new lunch menu. Open week 10 am-2 pm, and 5 pm-closed. Weekends 10 am-2 pm for brunch. Reservations recommended. \$

Steak and Fish House (10309-81 Ave.,

439-0041) Alberta beef at its best and great seafood, too. \$55
Zac's Place Cafe and Pub (Fort. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. \$

CHINESE

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience". \$

Man's Cafe (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$5

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European cuisine in an elegant yet comfortable atmosphere. \$5

Madisons Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building. Upscale regional cuisine with a European influence. Full catering and banquets. Mon-Sat 8am-11pm, Sun 8am-2 pm. \$55

FRENCH CUISINE

Café Amande (8523 - 91 St., 465-1919) Fine french cuisine. Entertainment night: Fri & Sat. \$

The Crêperie (10220 - 103 St., 420-6656) Award-winning Edmonton institution without haute price. "Most Romantic, Best French, Best Restaurant Atmosphere" \$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy restaurant featuring a choice selection of meals from the Land of the Rising Sun. \$5

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialities on Whyte Ave.

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. \$

Lone Star Cafe (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. \$5

Senor Frog's (10045 - 109 St., 429-8800) Good food in a party mood Restaurant Bar & Grill. Innovative Mexican cuisine. Mon: All you can eat fajitas; Tues: Tequila on special; Wed: Wings on special. Open 7 days a week Mon-Wed 11 am-11 pm; Thur-Sun 11am-2am. \$

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9122) Quality french breads and pastries. Also serving sandwiches, quiches an specialty coffee. \$

PIZZA

Funly Pickle (10441-82 Ave., 433-3865) Neatly

lucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97. Edmonton Journal 4-star rating. Take advantage of their free delivery. \$5

Miami Pizza (8424 - 109 St., 433-0723) Edmonton's famous pizza since 1985, offers tasty home-made pizza. Dine in, free delivery. \$

Park Lounge & Sports Bar (Franklin's Inn, 2016 Sherwood Dr., Sherwood Park. 467-1234) "More than worth the trip." Sherwood Park's best pizza for over 15 years. Unbelievable daily specials to complement our full menu! \$-55

Pharos Pizza (8708-109 St., 433-5205) World famous pizza since 1970. Made with fresh ingredients and no preservatives. Try our Popeye, it's our specialty. We also offer small dishes for individuals. \$

PUBS

Elephant & Castle (3 locations: 103 St. & Whyte Ave.; Eaton Centre-3rd Level; West Edmonton Mall near Entrance #8) Your comfort spot, with a great selection of British favourites—appetizers, burgers, salads and of course the finest British & Canadian beer and single-malt scotch. \$

Gallery Bar (16615 - 109 Ave., Mayfield Inn & Suites Hotel) Comfortable, cozy after-hours entertainment. '60s-'80s music at its very best Thur-Sat evenings. \$

Nathan's Pub & Grill (8930 Jasper Ave., 421-4651) Great food-large servings and value for your money. \$

Pub Paradise Sports Bar (4225 - 118 Ave., 471-3526) Edmonton's only Caribbean & continental sports bar. Featuring 11 flavours of wings and the best jerk chicken in the city. Daily specials. Sun/Mon: Wrestling Nite; Wed: karaoke; Fri: Caribbean Night; Sat: Party Nite. \$

The Sherlock Holmes Pubs (10012 - 101A Ave., 8770 - 170 St., 10341 - 82 Ave., 5004 - 98 Ave.) For a taste of the good old times, come on in and try our British and continental menu. Recently revised with nearly 20 new dishes, we'll have something to tempt your tastebuds! Try a vegetarian quesadilla or Chicken Cordon Bleu sandwich, or if you're feeling a little British, you can't go wrong with Steak 'n' Kidney Pie or our ultimate halibut & chips! Daily specials also offered. \$-55

SPANISH

La Tapa - Restaurante & Tapa Bar (10523-99 Ave., 424-8272) The only Tapa Bar in Edmonton! Delicious cuisine from Spain in a casual atmosphere. Specializing in Paella and Sangria, 24 Tapas available. Great menu. The only place to go for a taste of Spain.

THAI

Bua Thai Restaurant (10049-113 St., 482-2277) Thailand's distinct authentic cuisine of the new stylish restaurant in downtown Edmonton has already been compared with international standards by local and international visitors alike. 11am-10pm Mon-Fri; 4pm-10pm Sat-Sun. \$55

The King and I (8208-107 St., 433-2222) The King is back! Amazing selection of dishes - spicy and flavourful. Good enough for the Rolling Stones. \$55

Krua Wilai Thai Restaurant (Sterling Pl., 9940-106 St., 424-8303) Our cooks from Bangkok offer you the best and most authentic Thai food in Edmonton. Vegetarian menu available.

Authentic Tandoori Cuisine

Luncheon Buffet: Monday - Friday



KHAZANA

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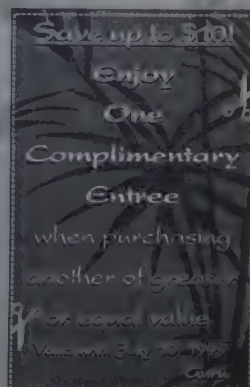


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fruit juice with a
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or bagel

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an exotic cocktail while
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couch, listening to jazz
and enjoying a panoramic
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details

Edmonton's Independent

Congratulations to **THE TERRORDOME**, produced by CJSR's Minister Faust, who won the Standard Radio Award for Programming Excellence awarded at the 1999 National Campus/Community Radio Conference held last week in Halifax.

Listen to **The Terrordome** every Saturday from 8 pm to 9 pm for African news and musics on **CJSR FM88**

Listen to a **Dead Can Dance** special presentation on **CJSR's** alternative music profile show **Dig Deep**, Friday July 25 between 11 am and 1 pm on **Destination Venus** with Darren Zenko. **Dead Can Dance** on **FM88** is produced and presented by **CJSR's** Charlotte Bourne.

Music Turn to "8 Days" on page 38 for day-by-day listings.

Each event listing has a date, time and a brief description of the event. For more information, see page 38.

Alternative

THE ATTIC BAR AND LOUNGE 10407-82 Ave., 433-1969. *Every MON Open Stage hosted by Skid Daddy. THU: Student Night

MANIFESTO CAFE 10043-102 St. SAT 26 (9 pm): Trevor Rockwell and the Robots: Virtual Rock-A-Tree CD Launch. TIX: \$5, donation in lieu of admission for low income or student.

MICKEY FINN'S 2nd Fl., 10511A-82 Ave., 439-9852. *Every SUN: Open Stage hosted by Everett LaRo. *Every TUE: Name That Tune. *Every WED: Trivia Night. THU 24: A Particular Wave - jazz/funk/rock. FRI 25-SAT 26: Sue Moss - jazz. SUN 27: Open Stage: guest host Sue Moss - jazz. WED 30-THU 1 (9 pm): Eddie Patterson & the Millennium Crew

NEW CITY LIKWID LOUNGE 10161-112 St., 413-4578. *Every WED: Wednesday Night Smooch Swing Cabaret. SUBURBS: THU 24 Big Fat Thursday. SAT 26: Druel, Hem, Defeat, Eridvis. SAT 3: Drexell's Eye. LIKWID LOUNGE: THU 24: Molesters. GRR! SAT 26: Rott: Steep, Wide Awake and Dreaming.

REBAR 10551-82 Ave., 433-3600. *Every SUN: (downstairs) DJ Big Dada, scary music from the dark side. *Every SUN: (downstairs): DJ Big Dada. All. FRI 25: Drexell's Eye, Broken Nose. TUE 29: (upstairs): Pennywise - CD Release Party. (downstairs): Money for Miracles-benefit: fashion show, R&B hip-hop dance party.

REGAL BAR AND CAFE 10025 Jasper Ave., 990-1212. www.mildandhoney.ab.ca/other-world. *Every SAT night live music.

REV 10030-102 St., 423-7820. THU 24 (10 pm): Planet Smashers, Mad Bomber Society. TIX: \$10 adv. FRI 25: Ivana Santilli, TIX: \$8 @ door. SAT 26: Big Sugar sold out. WED 30: The Groove Choufies, Dead Beat Dads, Westside. TIX: \$8 adv @ Sonix, Blackbird, Freecloud, Farside (WEM). Rev. THU 1: Fatman's Belly, Sleaze, Phork. TIX: \$6 @ door. SAT 3: I Mother Earth-sold out.

VICIOUS PINK 10148-105 St., 424-3283. *Every FRI: Sissy Boy. SAT 26: T.I. *Every SAT: Elektropolis, Bonk, Bonk by DJ Big Dada & Nik Roffeyla.

Blues & roots

THE ARTS BARN NORTH 10330-84 Ave, N. Side Orange Hall. SAT 26 (8 pm): An Evening of not so Primitive Fiddle & Guitar Music: Cramer & Calverley.

BLACK DOG 10425-82 Ave., 439-1082. *Every SAT (3-6 pm): Heat of the Dog. SAT 26 (3-6 pm): Michael O'Connell. WED 30: The Buttless Chaps. SAT 3 (3-6 pm): Joe Hall

BLUES ON WHYTE 10329-82 Ave., 439-5058. *Every SAT alt: Blues Jam. THU 24-SAT 26: Dwayne Sparks & the Blues. SUN 27-MON 28: Eddie Clearwater, Eddie Clearwater & Roy Hytwer. TUE 29-FRI 2: Roy Hytwer. SUN 4: Mad Bomber Society.

BREADSTICK CAFE ON WHYTE 10159-82 Ave., 430-7779. *Every WED 7:30 pm: acoustic open stage hosted by David Walker.

CALENTE LATIN CLUB 10815 Jasper Ave. at Mayfair Hotel, 914-0152/425-0850. *Every THU (8:30 pm): Free dancing lessons and Dance Party.

CAPONES (Formerly SHIA-NANA) 10123-112 St., 423-3838. FRI 25-SAT 26: Harpdoc Brown. Cover \$5.

CITY MEDIA CLUB 6005-103 St., 433-5183. *Every FRI: Dart Night. SUN 27 (2 pm): The Button Box Jamboogie. WED 30 (8:30 pm): Sonny Rhodes - CD Release Party. TIX: Members \$10; guests \$12.

CLUB MACARENA 10816-95 St., 425-5338. *Every SUN: Jammin' & Madness (Open Jam).

DEVILIN'S 10507-82 Ave., 437-7489. Every MON (8:30 pm) the Chickensnails.

EDMONTON QUEEN RIVERBOAT Rafter's Landing, 9734-98 Ave., 424-2628. *SUN: Brunch Entertainment. SUN Dinner Cruise: Lionel Rault Trio. *MON/TUE: Dinner cruise: Carlene. *WED/THU: Dinner Cruise: Darrell Bourne. Clear (acoustic trio). *FRI/SAT Dinner & Midnight: Darrell Bourne & the Ralters.

FIDDLER'S ROOST 8906-99 St., 439-9788, 461-1358. *Every MON (7:30 pm): Country Classic Jam Session & Open Stage. *Every WED (7:30 pm): Bluegrass Jam session. *Every THU (7:30 pm): Old Time Fiddle Jam Session. SAT 19 (8:30 pm): Homebrew. TIX: 25 (8:30 pm): Hardly a Band. SAT 26 (8:30 pm): Talent Show Open Stage.

GREAT CANADIAN BAGEL 8623-112 St., 434-0460. *Every SUN: Acoustic Open Stage, hosted by Paul Levens (7:30-11:00 pm).

HERITAGE AMPHITHEATRE Hawrelak Park, 420-1757. SUN 27 (12:30 pm): Captain Jack. *Every THU (7:30 pm): Old Time Fiddle Jam Session. SAT 19 (8:30 pm): Homebrew. TIX: 25 (8:30 pm): Hardly a Band. SAT 26 (8:30 pm): Talent Show Open Stage.

HOOLAHAN'S BAR & GRILL 615 Hermitage Rd., 476-6122. SAT 26 & Fri 27 SAT 3: Saltwater Soul

INSOMNIA PUB 5552 Jasper Tr. S., 414-1743. *Every SAT: jazz & alternative: the Method (9 pm-1 am).

LA HABANA 10238-104 St., 424-5939. *Every WED: Latin Dance Lessons. *Every THU: Dance Party. FRI 25-SAT 26: America Rosa.

LITTLE FLOWER SCHOOL Behind Telus Centre, 426-2624. *Every WED (8 pm): Open Stage hosted by Brian Gregg.

NORTH COUNTRY FAIR Jousard, AB, (780) 988-3258. www.northcountryfair.com/northcountryfair.htm. FRI 25-SUN 27: Family Social Celebration: Ache' Brasil, Paul Bromley, Barb Dwyer & Fatima, Ben Sures, Bubba, Doug Cox, Doug Thoresen, Fat Tuesday, the Honeyman's, Hooten Annies, Joe Hall, Tim Kosic, the Lester Bruntz Band, Maria Dunn, Mark Sterling, Maud, Big Dave McLean, the Mike Plume Band, the Molesters, Morgan Davis, Music Bourgeoisie, A Particular Wave, Pietrunkin, Rick Fines Trio, Rockin' Highliners, Mountain Soul Singers, Mountain Cree Dancers, Sicks &

ADVANCE TIX

TIX

Stones, Farley Scott, Paul Stacey, Terry Morrison, the Reel Ones, Calvin Weatherall, Zibot & Dawson, Daughters of Isis, Olga Domingues, Pam Brown, Green Fools

O'BYRNE'S 10616 Whyte Ave., 414-6766. *Every TUE: Traditional Irish music by Maria Dunn, Shannon Johnson and Friends. THU 24 (9 pm): McQuigley's Jazz Blues rock no cover. FRI 25 (9 pm): Northwest Passage (Celtic Rock), no cover. SAT 26 (10 pm): Jeff Hendrix (R&B, pop, soul) no cover. SUN 27-MON 28 (10 pm): Fat Tuesday (Cajun, Gulf Coast) no cover. TUE 29-WED 30 (9 pm): Metalwood, no cover. THU 1 (10 pm): McQuigley's Jazz Blues Rock, Celtic. FRI 2 (9 pm): Northwest Passage no cover. SAT 3-SUN 4 (9 pm): Dave Babine & Blues & Jazz Quartet no cover.

PUCK'S SPORTS BAR 11845 Capilano Dr. 471-1231. *Every FRI & SAT: Blues night.

SIDETRACK CAFE 10333-112 St., 421-1326. *Every SUN: Variety Night: Atomic Improv. THU 24 (9 pm): Joe Hall, Renslip. FRI 25: Pled Pimmin Str. Ensemble. SAT 26: the Jack Sample Band. MON 28: Mad Bomber Society, the Brewtals, the Clones (all ages event). TUE 29: the Buttless Chaps. WED 30: the Rault Brothers Band, Stewart McCougl, THU 1: (Patio, afternoon) Luann Kowalek, (evening): Sue Foley. FRI 2: the Twisters. SAT 3: Godiva.

3RD ANNUAL SINGER-SONGWRITER FESTIVAL Queen Alex Park, 104 St, 70 Ave., 436-1231. SUN 4 (noon-9 pm): Kern Anderson, 2001, Farley Scott, Gary Colucci, Kevin Dwyer, Joe Hall, Louanne Dowalik, Wendy McNeel, the Rault Brothers, Terry Morrison. TIX: \$10, kids under 12 free. TIX @ Blackbird Sound Tix on the door.

STARBUCKS PICNIC Telus Field, 451-8000. SUN 4 (2 pm, doors): Blue Rodeo Great Big Sea, Nickel Case, Guster, Ron Sexsmith. TIX: \$35

THE THREE MUSKETEERS CREPERY 10416 Whyte Ave., *Every WED (8-11 pm): the Bobbys Cairns. *Cover \$5; students \$2.50

UPSTOWN CLUB Christ Church Anglican Parish Hall, 12116-102 Ave., 461-0223. *Stages thru July & August. FRI 25 (7 pm, 9 pm) Open Stage hosted by Terry Nadasi. TIX: Members & reg: none. others: \$2

X-WRECK 10143-50 St., 466-9069. FRI 25, SAT 26 (9 pm): Mr. Lucky.

Classical

CANADIAN MUSIC COMPETITIONS Munster Hall, Alberta College, 10050 McDougall Dr. 423-6230. Classical musicians from across Canada. Until July 31.

EDMONTON CLASSICAL GUITAR SOCIETY 3 Sir Winston Churchill Sq., beside Winspear Centre, 489-9580. SUN 27 (2 pm): Coffee Mania ECGS Coffee House.

PRO CORO Commerce Place. *Every THU (noon & SAT (2 pm) until July 3: Pro Coro-the Solists in recital.

Club nights

1001 NIGHTS 10018-105 St., 448-1001. *Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech

BACK ROOM VODKA BAR 10324-82 Ave. upstairs. *Every WED, the band: Bubba Furley. Jazz, groove abstract.

BARRY T'S GRAND CENTRAL STATION 6111-107 St. *Every WED & FRI: Ladies Night. *Every SAT: DJ Clay & DJ Damien

BUDDY'S DANCE PUB 10112-124 St., 488-6636. *Every SUN karaoke. *Every SAT alt. Pool Tournaments. *Every TUES Buddys Dance Pub

CLUB 2000 10812 Kingsway Ave., 479-4260. Sip & dance, techno. *Every TUE: Ladies Night. *Every THU: Game Night.

THE COCKTAIL CLUB 2940 Calgary Trail S., 490-1188. *Every THU in June: Victoria Secret Fashion Auction. *Every FRI: T.G.I.F. Girls Night Out.

CALLEDO CLUB/RESTAURANT SPORTS BAR 10108-149 St., 414-6896. *Every THU: R&B, hip hop, and old school. *Every FRI: Hi NRG new groove with Jason L.P. *Every SUN: DJ

GALLERY LOUNGE Mayfield Inn, 16615-109 Ave., 484-0821. *Every THU-SAT: Dan Daniels plays sounds from the '50s, '60s, '70s

GREENHOUSE 13103 Fort Rd., 472-9898. *Every WED: Chris Knight from Power 92. *Every THU: Ladies Night.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. *Every SUN: live music, full menu until close.

KINGS KNIGHT PUB 9221-34 Ave., 433-2599. *Every THU: Thursday Nite Raw with The Party Hogs showcasing Edmonton's New Bands. FRI 25-SAT 26: Murphy's Law. FRI 2-SAT 3: Bobby Clobber.

ORLANDO'S LOUNGE 15163-121 St., 457-1195. Daily specials from 12-7 pm (4-7 pm Sun). *Every WED & SUN: Karaoke nights. Specials on THU nights including FREE pool!

RED'S WEM, 481-6420. *Every FRI: Dance Party, hosts Kenny-K. *Every SAT (10 pm): Red's Rebels. *Every SUN: Hipno Sundays. *Every TUE: Toonie Tuesday. *Every WED: Bowling. TUE 29 (9:30 pm): SNFU LAN. *Every THU: \$10 adv. *Every FRI: Day of concrete show. WED 30 (9 pm) Highway to the Millennium Party: Mix Master Mike, Chixdiggit. TIX: \$13 adv. \$18 Day of Concrete

THE ROOST Private Members' Club, 10245-112 St., 426-3150. *Every SUN: DJ Jazz, the Recovery Shows. *Every MON: DJ Jazz. *Every WED: DJ Balance. *Every THU: DJ Da Da Ascension. *Every FRI: Down-DJ Weena Love. *Every SAT: Down-DJ Hill & Hill. *Every SUN: Red-Every SAT: Up-DJ Code Red. *Every SUN: Down-Refor: Up-House Progressive

SENIOR FROG'S 10045-109 St., 429-FROG. *Every FRI: Lady's Night. *Every SUN: Industry Night.

SPORTSMANS CLUB 5706-75 St., 413-8333. *Every Night: Dancing with DJ G.

THUNDERDOME 9920 Argyle Road, 433-DOME. *Every THU: Ladies Night. *Every FRI: Millennium Fridays. *Every SAT: Rocks. *Every TUE: Schizophrenia 100% Bands

TIMER'S NIGHTCLUB 12345-118 Ave., 436-3396. *Every SUN, open stage (4:30 pm) dance following, Jason and the Gurus, DJ Bobby Bree. *Every FRI & SAT: DJ Bobby Bree

URBAN LOUNGE 8111-105 St., 439-3388. *Every FRI: Serious live music. *Every SAT: Live Music (9 pm). *Every SUN: Open Stage with live

Bulletin Board

You should never miss the opportunity to attend an auction. Just how it is that those auctioneers can talk such circles around the attendees? (We hear it's a big field for retired politicians, most of whom are equally unintelligible.) The Elizabeth Fry Society of Edmonton is hopping on the bandwagon as they present a public auction to raise funds for agency programs. The big event takes place on Saturday, June 26 at the Varcona Theatre in the heart of Old Strathcona. There are all sorts of great sponsors aboard, like Hole's Greenhouses & Gardens, the Manor Café, Debaj's, the ESO, the EAG and Universal Concerts, to name a handful. The Elizabeth Fry Society of Edmonton is a non-profit organization that provides support and advocacy, mostly for women who have a conflict with the law. The organization's mandate focuses on fostering the dignity and worth of these women in need, while also helping them live as an integral part of our community. Two of the issues Elizabeth Fry is currently facing revolve around helping female prisoners obtain the right to vote, as well as the settlement in the famous case of Canadian David Milgaard. So you see, supporting these fundraising efforts is what keeps organizations like this one alive. And if that's not enough to convince you (as if anyone's heart were that black), remember them auctioneers. Call 421-1175 for information. Or maybe that's 1180... do I hear an 1185? No... it's the first one.

Pets aren't usually allowed in Hawrelak Park—it doesn't take a pro poop-scooper to figure that one out. But for one single day, Edmonton's little critters are allowed to venture into the picturesque domain. The Edmonton SPCA will be conducting its seventh annual Pets in the Park event on Sunday, June 27 from 11 a.m. to 3 p.m. You (that's "you" as in the human... although we here at *Vue Weekly* have no problem whatsoever chatty' with our animal buds) can participate in a pledged pet walk, learn from professional obedience trainers, watch canine agility demonstrations (you can never get your fill of canine agility demonstrations) and have your pet microchipped (don't ask). Call Shauna Scott at 491-3504 for additional info. So we have to scoop the park for a day... no big whoop.

It's summer concert season, and you know what that means. Drinking, heaving and droves of debauchery, right? Well, the organizers of Devonstock don't exactly see it that way. On Thursday, July 1, nine garage bands from Edmonton and surrounding areas will be performing at the Devon Community Centre, located behind the Devon IGA (for those a little slow on the uptake, the concert's in Devon). Among the performers are Atrophy, Buckie Up, Haven, Malice, Joyride, Purgatory and Highschool Hellcats (okay, so the bands have some issues), to name, well, seven. The hook here is that Devonstock is a show run by teens who want to show that there's more to the younger set than just drugs, booze and crime. Of course, a few name changes would help drive that point home a tad further. Just joshin', kids... good work.

To get your event listed on our weekly Bulletin Board, fax your info to 426-2889 or e-mail it to bulletinboard@vue.ab.ca.



Thursday

Soul Jugglers - A Preview
Art Bergmann at
the Sidetrack
WIRED'S FAVE PICK:
Planet Smashers
@ The Rev

Friday

LIVE FROM CAPT. TRACTOR'S
CD SOIREE
Whew! Both Jazz City & The Works
Open Today
WIRED'S FAVE PICK:
Will Bernard 4tet @ Westin Hotel

Monday

LIVE FROM THE WORKS!
Money For Miracles
Fashion Show Preview
WIRED'S FAVE PICK:
Nat'l. Screen Institute's
Movie Camp

Tuesday

LIVE FROM O'BYRNE'S!
Metalwood - The Interview
We Spend An Evening With Blue Note
WIRED'S FAVE PICK:
Toontown
@ Beaver House

Wednesday

We Chat with the Cowboy Junkies
We Take You to Alabama
(the concert, not the state)
WIRED'S FAVE PICK:
Mix Master Mike (of the Beastie Boys)
@ Red's

Weeknights @ 10:40 p.m.
very independent

Home's Best.

CITY HALL 426-2122 • Canada Day Lantern Making Workshop presented by The Works. Run daily June 25-July 23, 12-4 pm. Free. • Looie Art Tent (South Plaza) June 25-July 23, 12-4 pm. • Kids' Theatre Performances (City Room, 422-6223) Mon-Fri, June 25-July 23, 12:30 & 1 pm.

COUNTRY FAIR 9930-167 St. Fri 25-SAT 26: petting zoo, face painting, face painting, magic and games, garage sale and auction. Free admission.

EDMONTON ART GALLERY 2 Sir Winston Churchill Square, 422-6223. • **CHILDREN'S GALLERY: INSIDE OUT: ART AND NATURE** Until June 27. • Every SUN: Something on Sundays, SUN 27: It's the End of School! • **ART-O-MATION:** the 1999 Looie Art Laboratory Tent, June 25-July 23. • **SUN 27** (1-4 pm): Looie Art Tent. • **Art Bash**

HIGHLANDS LIBRARY 6710-118 Ave. 496-1806. SAT 26 (all day): Summer Reading Club Opening

IDYLWYDE LIBRARY 8310-88 Avenue. • 496-1808. • Reach for the Stars: A special program for kindergarteners inoculated at the Bonnie Doon Health Centre, until Sept. SAT 26 (all day): Summer Reading Club Opening. SAT 26 (2 pm): Sunk-E-Toes Goes West. • Pre-register

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. • Every WED (until Aug. 25): 7-9 pm. 3-6 yrs with parent, Family Fun Time. Free TIX: available WED prior to program. SAT 26 (11 am-1:30 pm): Summer Reading Club Opening-Jasper Place Penny Carnival.

LESSARD LIBRARY 6104-172 Street, 496-1871. SAT 26 (drop-in): Summer Reading Club Opening.

LONDONDERRY LIBRARY 110 Londonderry Mall, 137 Ave. 66 St. 496-1814. SAT 26 (all day): Summer Reading Club Opening

MILL WOODS LIBRARY 601 Mill Woods Town Centre, 2331-66 St. 496-1818. SAT 26 (all day) Summer Reading Club Opening. (10am-noon) Ticket Around the World (drop-in).

PROFILES GALLERY #110 Grandin Park Plaza, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. • Every SAT (1-4 pm): drop-in and explore the exhibits relating to monthly exhibits. SAT 26: My Bity Bowl.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. Every SAT & SUN: Science Circle. For young families. Weekends, 1-4 pm.

RUTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995, 422-2697. Costumed interpreters recreate daily household activities

SECOND STORY Mill Woods Town Centre, 2331-66 St., 413-6971. • Story Time: FRI 25 (10:30 am): Jay Smith; SAT 26 (11 am): Violet Bellamy; (1:30 pm): Linda Grass. TUE 26 (10:30 am): Wem

SOUTHGATE LIBRARY Southgate Shopping Centre, 496-1822. • Every WED: 7-9:30 pm pre-school Storytime for 4-5 yrs olds. SAT 26 (10 am-3 pm) Summer Reading Club Opening

STAGE POLARS 432-9542. • **Fairy Tale** Theatre (5-6 yrs), July 5-16, & 19-30. • **Story Book Theatre** (7-8 yrs), July 5-16 & 19-30. • **Junior Broadway** (9-12 yrs), July 5-23. • **Teen Broadway** (13-16 yrs), July 26-Aug. 13.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Square, 496-7000. • Every FRI, Drop-in Film Program, 10-30 am. 6th Fl. (4-5 yrs) • Summer Reading Club Opening, SAT 26, all day.

SOUTHGATE LIBRARY 48 Southgate Shopping Centre, 51 Ave. 111 St. 496-1822. • **Teddy Bear Storytime** for 3-5 yr. every WED, 7-7:30 pm (July). Free admission, pre-reg. SAT 26 (10 am-3 pm). Summer Reading Club Kick-off

SPRICKWOOD LIBRARY 11555-95 St., 496-7009. SAT 26 (2 pm): Summer Reading Club Opening. • Pre-register

STRATHCONA LIBRARY 8331-104 St., 496-1828. Summer Reading Club programs throughout the month

WOODCROFT LIBRARY 13420-114 Ave., 496-1830. SAT 26 (2-4 pm): Summer Reading Club Carnival Kick-off.

VALLEY ZOO 133 Buena Vista Rd. (87 Ave.), 496-6911. Open every day, indoor and outdoor exhibits.

Lectures/Meetings

A & W 470-0089. SAT 3: Reunion for all former employees, management and regular customers.

BUSINESS LOANS U of A, 2-115 Education N., 456-7956. SAT 12 (2-4 pm): Small Business Loans for the Poor, a Forum on Microcredit. Speakers: Leonard Buckles, Hon. David Kilgour, Catherine Little. Free. Reception to follow.

THE COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE 475-1826, 951-2324. • Every FRI, 7 pm, everyone interested in learning Shamanic journeying are welcome.

IMAGES ALBERTA CAMERA CLUB John Janzen Nature Centre, 496-9776. Interested in Photography? Meetings every 2nd and 4th THU each month, 8-10 pm.

MULTIPLE SCLEROSIS SOCIETY Victoria Centre, 11203-70 St., 452-4661. • Second and last THU of every month a support group for spouses and partners of people who live with Multiple Sclerosis.

OVEREATERS ANONYMOUS 423-2546. A support group for compulsive eaters based on the 12 Steps of Alcoholics Anonymous.

PUBLIC MEETING Percy Page Composite High School, 2707 Millwoods Rd. NW, 496-6218. MON 28 (7 pm): Southeast Edmonton: Proposed changes to Meadows Area Structure Plan & Silver Berry Neighbourhood Structure Plan.

SCHIZOPHRENIA SOCIETY OF ALBERTA General Hospital, Rm 3803, 11111 Jasper Ave., 452-4661. TUE 22 (2-9 pm): General Meeting. Crisis Response Team: An update on services.

STANLEY A. MILNER LIBRARY 496-7063. SUN 27 (2 pm): How Star Wars Changed Hollywood, Mr. Beard - guest speaker. MON 28 (6-9:30): Family Violence Education Seminars: The Effects of Family Violence on Children.

TRIM LAM BUDDHIST MONASTERY 11328-97 St. • Every FRI, 6:30-7:30 pm. Learn Buddhist meditation and relaxation techniques. Free, non-denominational classes taught in English.

U of A Lister Hall Banquet Hall FRI 25 (7:30 pm): Public talk, (with thanks to Mahamudra, by the Very Venerable Thangru Rinpoche, Tibetan Buddhist teacher. TIX: donation.

VISUAL LINKS 200, 5041 Calgary Trail N., 413-3197. Meetings • Every WED, 7:30-8:30 pm,

Okay, so Martha Stewart really bugs your ass—fair enough, but that shouldn't turn you off wanting to ever improve your home and garden. You'll definitely be able to grab some inspiration at Alberta Ballet's House & Garden Tour on Saturday and Sunday, June 26-27. For \$25, you can cruise through six model Edmonton homes and a gorgeous river valley garden stimulation enough to get your H&G juices flowing. And don't forget, the event is a fundraiser for Alberta Ballet, so your contribution will ensure beauty on stage as well as outside. Call 451-8000 for ticket info—tell 'em Martha sent ya.

WEST END TOASTMASTERS MEETING 10451-170 St., Rm 112, info, Jerry @ 472-4011. • Every MON: Personal Growth and development in communication and leadership. Listening skills, appropriate feedback, public speaking abilities done in a friendly environment, two-hour weekly meeting.

WINSPEAR CENTRE 429-1992, ext. 238. Tours of the concert hall. Learn about the architecture, acoustics and backstage facilities

Literary

ALEXANDRA WRITERS' CENTRE SOCIETY 451-2043. Get Creative this Summer! The Alexandra Writers' Centre Society, Edmonton Chapter, is offering two different 4-week writing workshops: beginning the week of July 5: **Infotrac Creative Writing and Freelance Writing**.

ASCENDANT BOOKS 10310-124 St., 452-5372. SAT 12 (1-4 pm): Developing Your Own Psychic Abilities with Ana-free. SAT 26 (1-4 pm): Shamanic Goddess Priestessing: Isis. SAT 3 (1-4 pm): Soul Centered Psychology, talk with John Gehlke, free.

MISTY ON WHITE 104588-82 Ave., 433-3512. • Every SUN: Open Stage: Poetry and Prose Readings, acoustic guitar

ORLANDO BOOKS 10123-82 Ave., 432-7633. Last THU each month, Women in the Arts Poetry Series. THU 24 (7:30 pm): Celebration of Women in the Arts local poets: Christina Vychuk (also a songwriter), Ian Gough, Barb Simen. FRI 25 (7:30 pm): Jake de Meuter, Richard Stevenson - poets, read from their work.

STANLEY A. MILNER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. • Every second WED of the month, Talking Book Club, 10 am-noon, (until Aug 11). • Edmonton Chapter of JASNA: Meet on the last SAT of each month

U OF A FACULTY OF EXTENSION CENTRE 8303-112 St., Rm 236, 420-1455. TUE 8 (7:30 pm): Other Voices: literary magazine spring/summer launch in conjunction with the U of A's Women and Words writing week

THE WHITE GROUP Block 1912, Old Strathcona, 104 St., 82 Ave., 413-0951. • Meeting every second THU.

Live comedy

CRISTAL LOUNGE 2nd Fl., 10336 Jasper Ave., 421-7861. • Every SUN evening: Amateur Comedy Showcase, open mic, pre-screening auditions. • Every WED @ 8 pm @ Mill City.

FARGOS 10307-82 Ave., 433-4526. • Every SUN: Live Yuk Yuk's comedy night.

IRON HORSE EATERY & WATERING HOLE 8101-103 St., 438-1907. • Every WED: Classic Comedy with the Atomic Improv Co.

SIDETRACK CAFE 10333-112 Street, 421-1326. • Every SUN: Variety Night hosted by the Atomic Improv Co.

YUK YUK'S WEM, 481-9926. • Every WED: Hypnotist Sebastian Steel.

Special events.

ALBERTA BALLET 451-8000. SAT 26-SUN 27 (11 pm-3 pm): House & Garden Tour. View six gorgeous Edmonton homes and River Valley garden (seven sit-in all).

ALBERTA FERRET SOCIETY H & G Caterers, 3840-76 Ave., 447-3336. SAT 26: Attila - World Class Magician & Hypnotist, Dinner & Dancing, Silent Auction-Lundraiser.

CHANGE FOR CHILDREN Tucker Amphitheatre, Citadel Theatre, 448-1505. SAT 26 (8 pm): Nicaragua or Bust! Youth Tour Fundraiser. Silent auction, Latin American Buffet, Live music: the Urban Coyotes, the Chromatones, Cove. TIX: \$10 adv., \$12 door (\$8 & \$1 students). Licensed event, all ages welcome.

CITY HALL 496-8200. THU 1 (1-4 pm): Canada

face-painting, Free Canada flags

ELIZABETH FRY SOCIETY Vancouva Theatre 10328-83 Ave., 421-1175. SAT 26: A Public Act of Cedeeds go to support the Elizabeth Fry Society, Edmonton.

GRANT MACEWAN COMMUNITY COLLEGE 431, City Centre Campus, 497-5085. WED (1-4 pm): Minerva Picnic on the Patio. Featuring speakers, door prizes, entertainment, for adults. • Until August 25. TIX \$3.50.

MEDIEVAL SOLISTICE FEAST & FAIR Emily Mule Park, 988-4192. Presented by the Alberta Writers Association.

MONEY FOR MIRACLES Rebar Night Club, 10551 Whyte Ave. TUE 29 (7:30 pm) door cover Rakeish Sidhu MS run: Fashion show, R&B hip-hop dance party: DJ Rude Be, UnTouchables, DJ P and Sound Minister. \$10 adv. @ Avenue Clipping, Colorado. Divine Decadence, Ezio, Gravity & W. Vennus, Plush and Zoryana. \$15 @. Proceeds from the run go to fund research MS Society of Canada.

NATIONAL DAY OF PRAYER FOR NATIVE CANADIANS Chapel, Central Tabernacle, 111 Ave. 435-0202. SUN 20 (2:30 pm): Speaker: Rev. Terry LeBlanc, Manager of Programs World Vision Canada.

NORWOOD SQUARE PARK 114 Ave. 98 St. 471-3431. THU 1 (noon-3 pm): Celebrate culture and Canada: Scottish pipe, Aboriginal dancers, music: Pure Harmony, Tai Chi demonstration and more.

SEAN FLEMING 10TH ANNUAL GOLF CLASSIC Stony Plain & Links golf course, Spruce Grove, 447-2643. THU 10: AFDR Golf Tournament for the Alberta Foundation for Diabetes Research.

SPCA Hawrelak Park 491-3504. SUN 27 (11 am-3 pm): PETS IN THE PARK.

Sports

AUTO RACING: LABATT RACEWAY 15 mins. S. Edmonton. FRI 25 (7:30 pm): Night Thunder. FRI 25: Thunder. • **DRAG RACING:** SAT 26: JB'S S.O.B. • RACING SHOOT OUT. SUN 27 (11 am): Street Light FRI 27 (7 pm): SUN 4: JB'S NHRA Canadian Drag Race.

SANGUDO SPEEDWAY CLUB SUN 27: Portland Race.

SUNSET SPEEDWAY 469-9276. SAT 26 (8 pm): IMCA Modifieds Tour Event. SAT 3: 30 Grand.

BASEBALL—Trappers Telus Field, 10233-96 Ave. 414-4400. SUN 27, THU 1 (2:05 pm): Trappers vs Memphis Redbirds. SAT 26, MON 28: FRI 27, SAT 3 (7:05) & WED 30 (8:05 pm) Trappers vs Memphis Redbirds.

HORSE RACING Northlands, 471-7379. • **DRAG** Northlands Simulcast Racing. • **Live harness racing** Wed-Sat, 6 pm. FRI 25-SAT 26: Northlands Thoroughbred Racing 6 pm Spectrum. WED-SAT 3 (6 pm): Northlands Thoroughbred Racing Spectrum.

RUGBY 988-5245. SAT 3: Cimron Tide @ Edmonton Gold.

Theatre

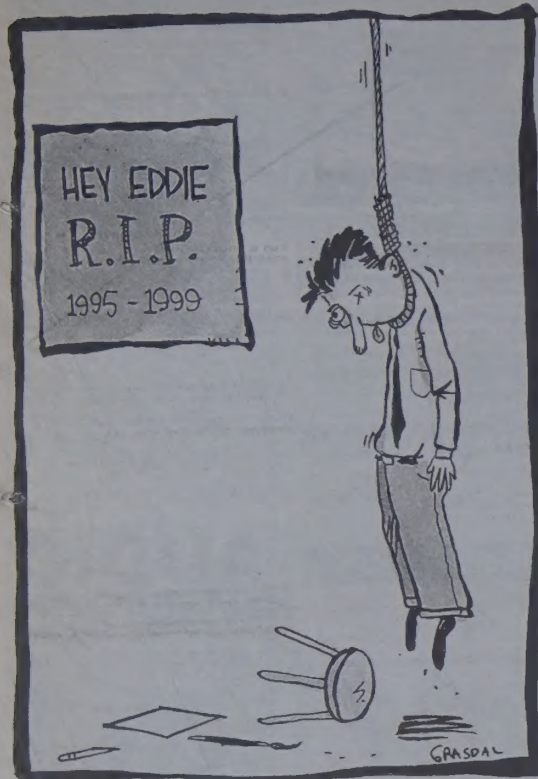
AGATHA CRUMBLEY'S THE JERKBOX CRACKS Lublans Theatre. When a body is discovered at the Devereaux Mansion, the world's best at brightest detectives... some of whom just happen to be there... get to work solving the crime. The "sweet" Miss Maple, the round, round Nick Hammer, plus a few more of our favourite sleuths. Until Aug. 29.

DO YOU LIKE IT Celtic Hall, 99 Ave. 32 Ave., 420-1757. Produced by Randwalk Productions. June 28, 29, 30 & July 5. TIX: \$10 adv. adult, \$5 @ door; \$8 adv student/senior, \$10 @ door.

CHIMPPOV Vancouva Theatre, 1012-448-0695. Highly evolved comedy. The good, every SUN @ 8 pm, until Aug. 1.

FOREVER PLAID Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. With a series

HEY EDDIE! by GRASDAL



ask sasha

All skin and boners

Dear Sasha: A week ago I called up a few male escort agencies. I wanted a skinny, good-looking, masculine male escort who weighed no more than 140 or 145 pounds. However, none of the four agencies I called up had a single escort who weighed less than 140 pounds. I have seen thin men who are very strong physically and very handsome. Beauty is more in the face and personality than the muscles. —JAN

Dear Jan: Oddly enough, if you call up most escort agencies that offer females, you'll find a quite overwhelming variety of body types. You're facing a common problem which also exists in many male strip clubs, where "variety" means "alarmingly muscular," "exceptionally muscular" and "astoundingly muscular." I'm printing your letter for the edification of these agencies. My advice would be to call up male escorts who advertise personally rather than through an agency and politely inquire if they know of anyone who would fit the bill. One of the gentlemen walkers I spoke with seemed to be familiar with some of the other fellows in his trade, and you may be able to get hooked up that way.

Don't blow a Muse

Dear Sasha: I hope you can help me illuminate a pattern in my life. I always end up fucking around with my

employers and pros. They're not particularly life-affirming flings; however, the sex rocks. I'm not an unattractive woman and I'm not stupid, so their interest in me isn't hard to figure out. I just love the hot sweaty thrill of the hunt. Any comments? —ABD

Dear ABD: It must be a real challenge to seduce a professor—they can be so inflexible about exploiting their position. Must be real taxing on their aging male egos to screw a gorgeous female who hangs on their every word, particularly when they have some bitch wife at home who "doesn't understand them anymore." Not like you do, anyway. Of course the sex rocks. Sleeping with someone in a power position always intensifies your desire. You've got Muse-itis, and if I were you, I'd get over it fast. The expiration date for this disease is next semester, when a new crop of reverent nymphs comes along to pay homage. If you absolutely must have sex with a scholar or man of rank, for God's sake make it someone who's not going to pester the world with another nauseating poem about some young fresh vagina they've savoured. I think we've all had just about enough of that ghastly business.

Penis pumps and me: these kinds of things are my bag, baby

Dear Sasha: I've recently purchased a penis-enlarging pump (for obvious reasons) and was promised "results" and "millions sold." When I got a pump and cylinder, it said "novelty item not for use," no instructions, nothing. When I requested instructions, I was apparently not worth a response, seeing as they already had my money, and locally I was told to buy a pump if I wanted instructions. What I would like, please, is information on instructions and maybe some

feedback on whether these devices work or if I've been had. —Steve

Dear Steve: Oh boy, it's garage sale season again, isn't it? Haven't we all learned by now that buying shady contraptions at yard sales when the directions have long been discarded is a no-no?

I can explain to you how to use your pump, but the results will be as follows: zero. The only thing a penis enlarger is gonna swell is your vanity. Step into the '90s, Steve, where the cool way to amplify your sexual attributes is with expensive and potentially dangerous surgery. Women have been wise to this for years and look how great it's been for us! Breast cancer, lupus, exploding implants. It's all just so terribly fabulous. In the event that you didn't purchase this item at some church bazaar, then the fact that it didn't come with instructions is surely a sign of inferior quality (not that "quality," "novelty" and "item" are three words you frequently see in the same sentence), but then, is it so difficult to figure out? Put the cylinder over your cock, squeeze the pump until it draws air out of the tube, forcing your cock to fill up the space once occupied by air, then pull it off your penis (which at this point should feel as ready to burst as an overcooked knockwurst) and watch it shrink to its regular size.

If you opt for surgery, the most they can yank out is about an inch and a half. You see, there's more penis inside of you, so they cut you open, take it off its hinges, hook it on lower down and then sew you back up. It costs about \$4,000. If I were you, I'd spend the money on a trip to Asia to "teach English" like a lot of men suffering from your complex seem to do.

E-mail questions to sasha@vue.ab.ca

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adult classifieds

light up productions are looking for male female models for erotic video for US and Canada release. Send photo and resume to Box 62 Peppertree P.O., Edmonton, Alberta, T5T 2S7.

VW010-0701 (S wk)

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VW010-0715 (S wk) SH

Andrew
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phone 413-0339

VW 0117-0722-0729 (S wk) Zekus

seminars

Join the Pembina Institute in Jasper this July!
The Pembina Institute is a non-profit environmental organization based in Drayton Valley, Alberta. The Education department of Pembina is holding a two day seminar titled, "Climate Change in the Classroom" at Jasper's Palisades Centre, from July 14-16th. At the conference, the Pembina team will be showcasing their new Climate Change Awareness and Action Education Kit, which is targeted for high school teachers and their students. Speakers will address the science, evidence, and impacts of climate change as well as the current political debate around this issue. The seminar ranges from reviewing global impacts, both on the scientific and social level, to finding solutions that lie within you, as an empowering member of your own community. For more information, contact Angela at: (780) 542-6272 or e-mail: cenved@pembina.org.

P00013-0623 (S wk)

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volunteers

Enthusiastic volunteers needed to assist CMHA Day
Camp Program for children experiencing behavioural problems or mental health issues. Contact Muz or Sheena @ 414-6300.

VW010

Our volunteers have said "My only regret is that I didn't join this program earlier!" Talk about Canadian lifestyle & culture, help a newcomer practice English. The New Neighbours Program, Edmonton Immigrant Services Association, Ph. Dulani, 474-8445.

VW010

15th Annual Beat Beethoven '99 8K Run & 5K Walk: SUN, July 25, 1999. Call for Volunteers! Ph 428-1108, 3x5, 238 for info.

VW010

Hang out with groovy people from all over the world, all summer! Call Cat at the Edmonton International Hostel 988-6836.

VW010

ESL TUTORS NEEDED! Volunteers to teach English to adult immigrants, daytime, weekdays, for 3 hrs, once a week small groups. Orientation provided. Call Heather 424-3545.

VW010

BUS & SHOPPING TRIP! Introduce new immigrants to the transit system with a stop at a local grocery store where you will provide assistance with shopping. Daytime, weekdays, (apx. 2 hrs) flexible, call Heather 424-3545.

VW010

CLERICAL Volunteer required to help in office with paperwork. Weekdays. Time flexible. Good handwriting and organizational skills required. Call Heather 424-3545.

VW010

VOLUNTEER LOOK NEEDED! Share your love of food and cooking. Teach a simple recipe to newly arrived refugees and immigrants. Learn about other countries and food. Sat, 2.5 hrs. for more info call Heather, 424-3545.

VW010

The 15th Annual Edmonton International Street Performers Festival need volunteers. Join the fun! held July 9-18, downtown Edmonton. Ph. Carolyn Perri 425-5162 (min 18 yrs).

VW010

"Farm some work out today."

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GRAPHICS

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West Edmonton Mall Phase III

8157 - 99 St.

Red Deer

6320 - 50 Ave. Village Shopping Centre

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studios

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9654, 9656 Jasper Ave., also, 440 square feet on
2nd floor 466-0070.

VW 010-0704 (S wk)

vendors wanted

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crafters required for this summer's largest rock festival.
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VW010-0701

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VW 010-0709 (S wk)

volunteers

Summer is on its way and a number of the regular volun-
teers at Edmonton Meals on Wheels will be thinking
about holidays! Do you have 2 hours, around noon hour,
one day a week to help deliver meals for this worthwhile
service? For more information, contact 429-2020.

VW010

Are you a social activist? Do you want to be a
social activist? OA (Our Action) a friend of Our
Voice, the spare change magazine is looking for
dissidents interested in subverting the social
order. Call if you are interested in participating in
or helping us develop activity that may help the
common person.

VW010

To place your ad in Vue Weekly
Classifieds Phone 426-1996.

Women
Seeking Men

going to be very specific in my ad so we don't
waste each others' time. I'm going to give you a lit-
tle background about myself. I'm 5'5" with dark
brown hair & dark eyes. I'm unvers-
educated, professionally employed
have no dependents. I possess a
very bent sense of humour & I love
laugh. I love the art scene & col-
our. I'm White Avenue. What I'm look-
ing for is someone who's also well-
educated, preferably with a university
degree. Someone who also has a
very sense of humour. Someone
who loves the great outdoors, long
hikes & things like that. Someone
who also enjoys the art scene & read-
good books from time-to-time. If
sounds like you & you're profes-
sionally employed with no depend-
ents, between the ages of 27-33, get
to me. Box 4738.

40 yrs. old & very much younger
than I was at 30. I'm a very
funny person & full of vinegar. I have a small
car in northeast of Edmonton & have 9 horses. I
love to horseback ride, canoeing adventures. I
love non-technical mountain climbing. I love
country skiing & being outdoors does a lot for
me. I'm a creative soul. I'm a writer, a water-colour
artist & a calligrapher. I'm studying to be a psy-
chologist when I grow up. I'm in my third year of my
bachelors degree. I love learning about life & human
behaviour. I work full-time as a counselor. I love danc-
ing & doing things I've never done before.
Learning is terribly important to me. I'm looking
for someone who really values mutual respect & has
ability to be real, honest & open. Someone who
wants to have fun. Box 7291.

Hi Amy, I'm looking for an honest man. A good
communicator between the ages of 25-30. If you
want to talk, leave me a message. Box 2710.

This
Week's
Top
Ads

I'm physically fit, a young 45 yrs. of age, 5'6" with a
slim build, fair complexion, blonde hair & hazel-
green eyes. I'm embarking upon a new phase in my
life which, hopefully, will include a friend, companion
& lover who, like me, wants & values honesty & gen-
erosity. Someone who can communicate especially
in the areas of emotional & spiritual growth. I'm
seeking a companion who's physically fit & has fun
at a variety of sporting & leisure activi-
ties. Which, for me, golf is at the top of
the list during the summer months. At
other times, I very much enjoy good
food, good wine, good music & good
conversation as well as relaxing by a
fire or candlelight. If you dance, so
much the better. My children are young
adults & are on their own now. This
allows me the time to begin to make my
dreams reality. If any of this makes
sense to you, please give me a call &
we'll see if the dreams really do mesh.
My name's Sheila. Box 7834.

This is Cathy. I'm 57", full-figured,
very attractive with long auburn hair &
gray eyes. I'm the mother of 1 beauti-
ful little boy & do work. I have just
moved to Edmonton about 2 weeks
ago so I'm looking to meet friends,
dates, have a good time & hopefully
find my soul mate out there. I'm a very caring, pas-
sionate, sensitive, intelligent person & look for the
same in a man. I also want him to have a great
sense of humour & be very secure within himself.
A strong man. My interests vary. I'm a spontaneous
person & like a variety of things from a long roman-
tic walk to riding on the back of a Harley. There's
nothing that I don't enjoy & I'm willing to try almost
anything once. If you're willing to chat, get back to
me. Box 7716.

I'm a professional, single, Christian lady & the
mother of one. I enjoy camping, skiing, gardening &
spending time at the lake. I also love to read &
value quality time with friends & family. If you feel
that we have common interests & would like to
meet a honest & sincere person, I'd enjoy hearing
from you. Box 3138.

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Men
Seeking Women

My name's Larry. I'm looking for my girl. Someone
that I'm attracted to. I'm a casual smoker & would
quit for the right woman. I'm 5'10" with brown
hair, brown eyes, no facial hair & not bad looking.
I have 2 kids that live with me. They have a mom
& they see her. My body type is fit-to-muscular &
getting older but with a lot of miles left & a lot of
mountains to climb. I'm 41 yrs. old & feel good.
I've learned a lot of relationship lessons & am
looking for one lady to develop a long term rela-
tionship with. I like babies but don't want to have
any new ones. I'm allergic to cats. I'm down-to-
earth & like all kinds of music, barbecues, movies,
concerts, games, cycling, rollerblading, reading,
sports & cooking. I also enjoy cuddling, watching
TV & back-rubs. You are who you are. You are
pleased at what you see & enjoy your job. I prefer
more slim or athletic & am confused by average or
medium build. I'm a great guy looking for a great
gal. Box 2562.

I'm a 28 yr. old, single father of 2 beautiful children.
I have a great sense of humour & have high morals
as well as a strong work ethic. I know what I want.
My interests include quiet nights at home, riding
bikes in the river valley, watching
movies, cooking gourmet meals or
spending a night on the town with
that someone special. I take great pride
in my appearance. I'm 5'11", 160 lbs
with a fit-to-slim build, blond hair &
blue eyes. A lot of women con-
sider me very attractive
but some have
interest at all. I'm looking for
a lady who has high morals & does
not consider money as a replace-
ment for love or happiness. This per-
son must be very attractive & fit.
Above all, she must not only be a
woman, but a lady. I'm not looking

for a mother for my children. I'm looking for a
possible soul mate. If you fit the qualifications & like
to laugh & cuddle, don't hesitate to call & leave me a
message. Box 6480.

I'm 5'10" tall with dark hair & dark eyes. I'm
about 170 lbs. & love the great outdoors. I like
to read, entertain, socialize, shoot pool, see
movies, camping, fishing, jogging & just about
anything in the great outdoors. I'm seeking a
lady who's similar. Someone who's pretty both
inside & out. Down-to-earth, honest & caring.
Someone who's empathetic & walks somewhat
of a spiritual path. I also seek a lady who loves
animals. Maybe think about kids if things work
out & the chemistry is right. But, right now I'm
looking for a friend who'd like to share conver-
sation over a nice meal or coffee. If it
sounds good or you'd like to know more, leave
a message. Box 7574.

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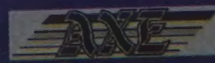


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